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Learning to Teach without a Script:
A Phenomenological Study of Artists as Teachers at a Performing Arts High School

A DISSERTATION SUBMITTED TO THE FACULTY OF THE
COLLEGE OF EDUCATION, LEADERSHIP AND COUNSELING OF THE
UNIVERSITY OF ST. THOMAS
ST. PAUL, MINNESOTA

By

Callie L. Jacobs

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
DOCTOR OF EDUCATION

2018

UNIVERSITY OF ST. THOMAS

St. Paul, Minnesota

Learning to Teach without a Script:

A Phenomenological Study of Artists as Teachers at a Performing Arts High School

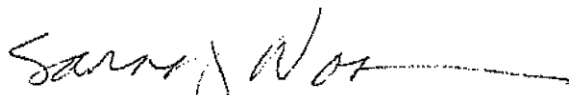
Dissertation for the Degree of Doctor of Education by

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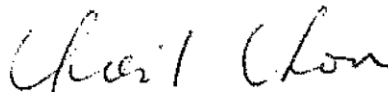
We certify that we have read this dissertation and approve it as adequate in scope and quality.

We have found that it is complete and satisfactory in all respects, and that all revisions required by the final examining committee have been made.

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ABSTRACT

This qualitative phenomenological study investigated how professional artists, working as classroom teachers without partaking in a formal teacher preparation program learned to teach. Interviews of thirteen professional artists, termed community experts, contributed to an understanding of how they learned to teach and how their experiences compared to those of traditional teachers. The interviews revealed the following four findings: (a) the artists achieved purpose in their work through a mindset formed by an identity that integrates values centered on performance and continuous learning; (b) the teacher did not exist absent the artist, but over time the artist and teacher became one and the same, the artist-teacher; (c) the artists employed a distinctive pedagogy as classroom teachers that authentically and naturally used their disciplinary and professional skills, performance abilities, and the values that comprise their identity as artists when learning to teach; and (d) learning to teach for community experts was a process that progressed through foundational stages of teacher development similar to traditionally prepared teachers.

Analysis of the findings compared community experts to traditionally prepared teachers using Fuller's (1969) developmental conceptualization of teacher concerns and Berliner's (1988) development theory of skill learning in teachers. The experiences of community experts as they learned to teach revealed an inability to separate their previously acquired artist identity, values, knowledge, skills, and performance abilities from the process of learning to teach when in the role of high school classroom teacher. As a result, their experiences allowed for the discovery of a distinctive pedagogy used by the community experts that incorporated their disciplinary and

professional knowledge as artists. This unique pedagogy represented the life and work of the artists. It is “the artist way of teaching.”

The recommendations that emerged from this study align with valuing non-traditional teachers, such as artists, in the field of K-12 education. This begins with school districts deliberately hiring and developing community experts to increase educational opportunities for students. Teacher preparation programs should consider supporting such a shift in the field’s current practices by creating alternative pathways for individuals interested in becoming K-12 teachers but not necessarily leaving behind their current professions. School leaders need professional development that authentically supports and grows non-traditional teachers, such as artist-teachers and their distinctive pedagogy. This study contributes new knowledge to the field of K-12 education and informs prospective teachers without traditional preparation seeking to understand what to expect through the experiences of the artists that participated in this study and learned to teach without a script.

Keywords: learning to teach, non-traditional teachers, community experts, artist as teacher, teaching artist, artist-teacher, artist-teacher pedagogy

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I give special thanks to my dissertation committee for their long-term guidance and encouragement. My Committee Chair, Dr. Sarah Noonan made this study a reality with her confidence, generosity, patience, and steadfast belief that my study was an important contribution to the field. The continued balance of kindness and tough love was more than I deserved over the many, many years. I also extend my sincere gratitude to Dr. Candace Chou and Dr. Stephen Pohlen for your time, insights, and suggestions throughout the process. Your willingness to share your thoughts and experiences always proved immensely helpful. I will forever hold a special place in my heart for the three of you.

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CHAPTER ONE: INTRODUCTION

Non-traditional models of staffing, such as the use of community experts in the classroom, continues to grow as the demand for niche schools with innovative practices increases to meet demands in the field of K-12 education. Working at these schools is inspiring yet challenging as research in K-12 education, particularly in learning to teach, fell behind current practices. Without a body of current research, educational leaders blindly navigate the realm of teacher development as they attempt to understand and support the experiences of, and subsequent stages of development associated with learning to teach for the non-traditional teachers they employ. I know this because I am an educational leader in this position. Understanding the experiences and needs of community experts as they learn to teach is vital to supporting their development, ensuring student learning, and the overall success of a school.

This led me to conduct a study to explore how professional artists learned to teach when they assumed the role of classroom teacher at a performing arts high school without partaking in a teacher preparation program. Through a study examining the experiences of these community experts as they learned to teach, I hoped to gain an appreciation for their individual and collective journeys, understand how to best support them in their day-to-day practices, and foster their continued development as artists and teachers.

Introduction to the Study

In this study I share my personal reflections as a teacher and administrator. I state the problem and explain its significance as a research subject. I follow this with a summary of the existing literature that includes two fundamental theories of teacher development that withstood the test of time. I next describe these two theories as an analytical framework for interpreting my findings. I then describe my methodology, findings, and analysis of the data through the two

theoretical lenses I selected for this study. Finally, I put forth conclusions, implications, recommendations, and opportunities for future research supported by my findings and analysis.

Reflective Statement

I started my career in education as a high school biology teacher. Thinking back to my first few years in the profession, I remember the challenges I faced as a new teacher despite the knowledge I acquired during my teacher preparation program at a local university. I lacked the knowledge and skills of an experienced teacher. My first few years represented a significant time of development for me as a teacher. I needed to put what I learned in my teacher preparation program into practice and experienced considerable growth.

Most K-12 teachers follow a pathway similar mine when pursuing a career in teaching. I took the “traditional route,” and entered the profession after completing a teacher preparation program. This option is appealing to those interested in K-12 teaching because it is the most common way to fulfill state requirements to obtain a license to work in the profession. However, it is possible in some states for aspiring teachers who did not complete a teacher preparation program and do not hold traditional teaching licenses to obtain permission to work as K-12 teachers for a limited time. For example, professional artists may teach within their artistic disciplines in K-12 schools with special permission. A state’s Department of Education or Board of Teaching typically grants permission to “community experts,” such as professional artists, allowing them to accept teaching positions and bring their authentic, “real-world” experiences and training into K-12 classrooms.

I focused my study on how professional artists employed as teachers at a performing arts high school learned to become teachers without doing so by means of a teacher preparation program. These individuals are the opposite of most teachers, like me, who started their

professional journey by enrolling in a teacher preparation program. Preparation programs provide aspiring teachers with foundational knowledge of students, classroom management strategies, and educational theory and practices. Pre-service teachers observe school and classroom environments and the work of experienced teachers. Learning how to become a teacher also involves “field work” and “student teaching” experiences. During an intense semester of student teaching, aspiring teachers experiment with teaching under the supervision of mentor teachers. These experiences along with coursework, all elements of a preparation program, help future teachers learn about their upcoming roles and responsibilities. A preparation program introduces aspiring teachers to the profession. It also helps them understand what to expect before signing their first contract and accepting a teaching position as a licensed professional.

Becoming a teacher, also known as “learning to teach,” is an important topic in my profession. The school I work at holds a unique mission. This mission is to provide the highest caliber of academic and artistic education for aspiring pre-professional performing artists in the areas of instrumental and vocal music, theatre, and dance and to fully prepare students for college and conservatory. The school believes exclusively employing professional artists to teach in the arts program aligns with this mission. The professional artists employed to provide conservatory-style training to students in dance, theatre, musical theatre, instrumental music, and vocal arts learned to teach without the support of a traditional teacher preparation program. Since these teachers do not hold licenses to teach, the state’s Board of Teaching designates them community experts and grants them permission to teach courses aligned with their professional expertise in a given performing arts discipline. My study explored the way professional artists

working as community experts learned to teach high school without participating in a formal teacher preparation program.

This topic interested me because I serve as the superintendent of a performing arts high school where teachers with traditional licenses teach students in academic classes and professional artists with special permission from the state deliver conservatory-style training in arts classes. As the superintendent, my role is broad with responsibilities in the areas of leadership, board relations, financial management, student achievement, oversight of daily operations, and promotion of the school within the broader community. K-12 arts education is typically classified as “elective” programming in most school districts. Education in the arts is typically led by traditionally licensed teachers assigned to teach a wide array of classes. Common offerings include visual arts, music programs, extracurricular activities, and community education programming.

Despite my background in K-12 education, which includes multiple and varied teaching and administrative experiences, I did not know how the professional artists working at my school entered and navigated the world of K-12 education, learned through their experiences, and became and evolved as high school classroom teachers. Conducting this study to understand how professional artists learned to become high school teachers without completing a formal teacher preparation program assists me in growing as a leader and better meeting the needs of my school and unique teaching staff.

My study investigated how professional artists, without completing a teacher preparation program, learned to become high school teachers. Arts focused schools have unique missions and strive to be innovative, offer educational opportunities in competitive markets of school choice beyond that of other schools, and present course options aligned with students’ interests.

I believe my school does this by utilizing a unique model of arts education. This unique model requires employing professional artists to teach conservatory-style arts classes. Exploring this model of arts education expands the knowledge of community experts, specifically professional artists, working as classroom teachers in the field of K-12 education. It also helps me learn how to better lead, support, and develop the professional artists working in my school and benefits the field of education and its practitioners. I describe this next.

Problem Statement, Purpose, and Significance

Arts programs, in one form or another, currently exist in many K-12 schools. However, arts schools have a uniquely specific focus compared to most K-12 schools. My school's mission is to provide authentic conservatory-style training to aspiring professional artists in grades nine through twelve. The school utilizes community experts, specifically professional artists, to provide this exclusive type of training to students. My service as an administrator at the school allows me to experience first-hand a rare paradigm in K-12 arts education. Valuing and employing professional artists to teach students rather than traditionally prepared teachers is a rare, non-traditional model of staffing. As a result, my school experienced rapid growth due to this approach to education and training in the performing arts.

Although the use of community experts in K-12 schools is a non-traditional model of staffing, it is not entirely unheard of and in some districts and schools, such as mine, the preferred method of instruction in technical and training programs. Since it is not uncommon for schools to employ community experts as teachers, my study regarding how professional artists learned to become teachers in a K-12 setting contributes to an understanding of how individuals learn to teach without participating in a teacher preparation program. It is a benefit for professional artists teaching in K-12 schools, particularly high schools, to be aware of and use

the experiences of others to expand their knowledge of teaching and learning, build confidence, and develop their overall capacity as teachers. In addition, my findings assist administrators in supervising and developing community experts. It is the responsibility of administrators to use data to effectively lead, manage, support, and develop those we employ, especially the teachers as they serve an integral role in student learning.

My study benefits leaders in the field by allowing them to see how people can develop their own capacity and tap into their own set of resources through the process of learning to teach. It also helps administrators understand how to develop teachers that went through traditional teacher preparation programs and are not prepared to teach or unsuccessful in the classroom. If administrators gain additional insights to better develop their teachers, whether traditionally prepared or not, it is of value to the field, their districts and schools, themselves, and most of all, their students. This value relates to the overarching responsibility of both administrators and teachers to ensure students are well educated. My study also informs districts and schools with no choice but to hire community experts for hard to fill teaching positions. They must invest in these teachers, as they do traditional teachers, to support them in learning how to teach and becoming better teachers over time.

Innovative educational practices emerged to meet demand in areas of art education and redefined teaching and learning (Daichendt, 2009). Daichendt's concept of artists as teachers defied traditional teaching and learning methodology. A narrow body of literature represented research relative to this concept. Like Daichendt's exploration of artists as teachers, the limited body of literature on this topic represented investigations of the term "artist-teacher", artists in residence, conventional art programs, traditionally certified PK-12 art educators that span two

professions, teacher and artist, and those that teach in extra-curricular or community education programs within school districts.

Lackey, Chou, and Hsu's (2010) article examined the question, "How can art educators embrace non-certified individuals who teach art in a variety of settings such as craft stores, after-school programs, and community centers?" They found strong opinions existed regarding "how" and "who" is qualified to teach art in K-12 schools in the United States. The general population of the United States maintained schools as separate and distinct entities with rigid boundaries that kept them sacred and inseparable from all other art education programs. Teaching within a school setting yielded a perception of content authority compared to those working outside of the core of everyday school life (Lackey, Chou, & Hsu, 2010).

Smilan and Miraglia's (2009) model for art education supported the belief held by the general population. Only licensed teachers, deemed highly qualified professionals, should direct all art-based learning occurring within the nation's schools. The researchers cited witnessing problematic situations, such as classroom teachers with little or no art education and community artists untrained in the art of teaching replacing or circumventing art teachers and misapplying well-intended curricula to foster art-integration. Stankiewicz (2007) explained to an audience of university art educators and students that artists without professional degrees of education received permission to teach art in various schools across the country under the classification "teaching artist." This statement, according to the presenter, contradicted the efforts of those studying, practicing and earning a K-12 teaching license.

A survey of the nation's K-12 schools just prior to the 21st century illustrated a lack of continuity and consistency in art education (Longley, 1999). A unique, yet common, aspect of many of the schools with an arts focus involved the use of professional artists to promote

students' interests in the arts and deliver training to prepare them to further their education and training in specific disciplines. The autonomy school districts maintained over art education resulted in some eliminating the arts while others used these initiatives to explore and implement innovative missions, offer specific and unique opportunities for students in the arts, and employ community experts such as professional artists.

Despite traditional views in the field, it became increasingly popular for schools to implement non-traditional models, such as employing community experts, to attract students seeking innovative educational programming and opportunities (Longley, 1999). Regardless of who is in the classroom, a traditionally educated and prepared K-12 educator or a community expert, each teacher moves through a series of experiences when learning to teach. For community experts, this begins with their first unaccompanied K-12 teaching assignment. Schools striving to maintain enrollment through innovative and real-world programming in an era of school choice need to understand how non-traditional teachers, such as community experts, learn to become teachers without completing a traditional teacher preparation program. This is particularly important as schools must always attempt to meet the needs and promote success of both students and teachers. The success of students and teachers is necessary to sustain these unique schools and models of education long term. What a school offers and how well it is done can be what attracts and keeps students and teachers.

The challenge in this whole situation is helping community experts develop as teachers. Becoming a teacher requires moving through a sequence of stages characterized as complex, stressful, intimate, and largely covert (Fuller & Brown, 1975). This makes it even more challenging to study how non-traditional teachers learn to teach. My study regarding how professional artists learned to teach contributes to the current body of research in education

because of the growing popularity of non-traditional models of staffing and programming. A door is also opened for teacher preparation programs to support the development of teachers entering the profession through non-traditional pathways. My findings offer insights for K-12 schools and administrators seeking to understand how to most appropriately approach the development of the community experts they employ. More broadly, I share the experiences of how 13 artists learned to teach with other potential or practicing community experts.

Research Question

The purpose of my study was to explore the phenomenon of learning to teach for professional artists working as classroom teachers within their first five years in the field of K-12 education. To study the phenomenon of learning to teach I needed to collect and analyze the experiences of community experts as they learned to teach. Therefore, I adopted one central research question to study how working professionals, termed community experts, specifically artists, learned to teach: How do professional artists, working as community experts without partaking in a formal teacher preparation program, describe and make meaning of their experiences of becoming classroom teachers at a performing arts high school?

Definition of Terms

Professional artist: Merriam-Webster (n.d.) defines *professional* as “participating for gain or livelihood in an activity or field of endeavor often engaged in by amateurs.” Merriam-Webster (n.d.) defines *artist* as “someone who makes art.” I used the term *professional artist or working artist* to define one who can use talent or skill to create works of aesthetic value to earn a living.

Conservatory-style: Merriam-Webster (n.d.) defines *conservatory* as “a place of instruction in some special study” and *style* as “a particular manner or technique by which

something is done, created, or performed.” My study used the term *conservatory-style* to depict programming that places substantial emphasis on practical performance, training, and experience in the performing arts.

Community expert: Merriam-Webster’s (n.d.) definition of *community* is “society at large.” *Expert*, according to Merriam-Webster (n.d.) is “having, involving, or displaying special skill or knowledge derived from training or experience.” I used the term *community expert* to represent an individual without a teaching license but hired by a district or school because they have a specific area of expertise related to a teaching assignment.

Teacher preparation program: The US Legal Dictionary indicates a *teacher preparation program* is “a state-approved course of study, the completion of which signifies that an enrollee has met all of the state’s educational or training requirements for initial certification or licensure to teach in the state’s elementary or secondary schools.” This definition aligned with my use of the term in this study.

Learning to teach: The field of psychology refers to *learning*, as referenced in Merriam-Webster’s online dictionary (n.d.), as “the modification of behavior through practice, training, or experience.” According to Merriam-Webster (n.d.), *teach*, is “to give instruction in” or “to instruct regularly in.” My use of the phrase *learning to teach* in this study is the process of becoming a teacher that requires one to acquire the knowledge and skills necessary in the profession through initial and on-going education, training, practice, and experience, which results in the continual modification of behavior as one instructs students regularly.

Phenomenon: My research used Merriam-Webster’s (n.d.) definition of the term *phenomenon*, which states it is “something (such as an interesting fact or event) that can be observed and studied and that typically is unusual or difficult to understand or explain fully.”

The event in my study is the experience of becoming a teacher, also referred to as learning to teach.

Overview of the Chapters

Chapter one explains my interest in conducting this study, what I hoped to learn and contribute to the field of education by conducting this study, the significance of learning to teach as a subject for research, and background information pertaining to prior research on the subject. Previously conducted studies explored the process of learning to teach for traditionally developed teachers and revealed a complicated process often concealed by multiple variables. This makes studying the process of learning to teach for non-traditional teachers an even more adventurous endeavor in the field. Chapter one concludes by stating the central research question for this study: How do professional artists, working as community experts without partaking in a formal teacher preparation program, describe and make meaning of their experiences of becoming classroom teachers at a performing arts high school? This is followed by the definitions of the terms used in my research.

Chapter two summarizes the existing research to identify what is known about learning to teach and reveal the gaps that exist in the literature. The following three themes, the first and the third studied more by researchers, emerged when conducting a review of the literature: (a) professional standards for teachers, (b) non-traditional teachers, and (c) learning to teach. The literature revealed gaps pertaining to the need for current research on learning to teach in K-12 education and more specifically, a need for studies focused on understanding the phenomenon for non-traditional teachers who enter the field of education without completing a preparation program.

Chapter three begins with descriptions of qualitative and phenomenological research and why I selected these traditions for my study. I explain the involvement of the University of St. Thomas' Institutional Review Board (IRB) in conducting my study and how I selected and recruited participants, collected data through semi-structured interviews, and analyzed data. The chapter concludes with a discussion of reliability, validity, and the ethical considerations that emerge when conducting qualitative research.

Chapters four through six encompass the findings, analysis, conclusions, implications, and recommendations of my study. Chapter four organizes the findings according to the two overarching themes that emerged: (a) how the artist identity shaped teachers working as community experts in a high school setting and (b) how the artists innately used their disciplinary and professional knowledge, skills, and performance abilities along with their values to form an identity as an artist-teacher over time.

I analyzed my findings in chapter five, using two fundamental theories of teacher development: (a) Fuller's (1969) developmental conceptualization of teacher concerns and (b) Berliner's (1988) developmental theory of skill learning in teachers. Use of these stage-based models allowed the similarities and differences between community experts and traditional teachers to emerge from the findings.

A summary of my study appears in chapter six. I identify the main conclusions of my study and discuss the implications for changes in educational practice. This chapter also suggests opportunities for future research, as this study only cracks open the door to understanding how professionals from one field learn to teach in K-12 classrooms without being prepared in the same ways as traditional teachers. My study continues with a review of the literature and use of analytical theory to interpret my findings.

CHAPTER TWO: TOPICAL AND THEORETICAL LITERATURE

I conducted a review of literature to determine what scholarly literature existed regarding my topic. I used the following search engines: Academic Search Premier, Education Full Text, ERIC, Scopus, and PsycINFO. I found a narrow pool of scholarly and peer-reviewed literature specific to artists working in K-12 education and none depicting how professional artists learn to teach. I expanded my search by using the following keywords: “K-12 art education,” “teaching art,” “art teacher preparation,” “artist-teacher,” and “artists in K-12 schools.” With results still limited, I expanded my review of articles to include topics more broadly related, such as “teacher education,” “teacher preparation,” “becoming a teacher,” “learning to teach,” “novice teachers,” “novice teacher experiences,” “new teacher development,” and “professional development for new teachers.” I organized my literature review into the following three themes: (1) professional standards for teachers, (2) non-traditional teachers, and (3) learning to teach. These areas related to my investigation of how professional artists learned to teach without completing a teacher preparation program. Traditional means for preparing aspiring teachers began with professional standards that inform key programmatic elements candidates experience in teacher preparation programs.

Professional Standards for Teachers

Educational organizations and leaders long argued that traditionally prepared teachers drive educational reform (Longley, 1999). Teacher preparation programs and standards involve not only a description of effective teachers and teaching but also set goals for raising student achievement to expected state and national levels.

The National Board for Professional Teaching Standards (NBPTS) first developed voluntary national standards in 1994 with the title *What Teachers Should Know and Be Able to*

Do. NBPTS intended for these standards to improve K-12 education and define accomplished teachers and effective teaching. The standards, still represented by their initial title, most recently underwent revision in 2016. The following five broad statements continue to classify these standards and define the actions of accomplished teachers and effective teaching:

1. Accomplished teachers commit to students and their learning;
2. Accomplished teachers know the subjects taught and how to teach those subjects to students;
3. Accomplished teachers take responsibility for managing and monitoring student learning;
4. Accomplished teachers think systematically about their practice and learn from experience; and
5. Accomplished teachers become members of learning communities (p. 1).

These professional standards apply to all teachers, including those who teach in the arts.

Professional organizations, such as the National Art Education Association (NAEA) adopted these basic principles to develop standards regarding art teacher preparation.

In 1999, the National Art Education Association's *Standards for Art Teacher Preparation* underwent revision to address what a graduate in art education should know and be able to do.

The National Art Education Association (1999) organized these standards into three sections: (a) the content for art teacher preparation programs, (b) the competencies for faculty preparing teacher candidates, and (c) the standards and skills adapted from the National Board for Professional Teacher Standards that teacher candidates should possess upon program completion.

In addition, the Interstate New Teacher Assessment and Support Consortium (INTASC) Arts Education Committee (2002), a program of the Council of Chief State School Officers (CCSSO), drafted a document entitled the *Model Standards for Licensing Classroom Teachers and Specialists in the Arts* for state dialogue. These voluntary state-licensing standards addressed the competencies and skills required of arts specialists and classroom teachers in the areas of dance, theatre, visual art, and music. The INTASC intended for these standards to serve as a guide for individual states, professional organizations, and teacher education programs when developing and refining standards and practices. Following the release of the draft, it received endorsement from over 30 states, with additional endorsement by the National Council for Accreditation of Teacher Education (NCATE) (Henry, 2002).

A review of Minnesota's system for teacher licensing and certification revealed four requirements: (1) graduation from a school of education, (2) a passing score on an assessment of pedagogical and professional knowledge, (3) satisfactory completion of a yearlong internship encompassing student teaching, and (4) successful completion of a practical examination assessing the complex intellectual skills of teaching (Becoming a Minnesota Educator, 2017).

The public generally believed effective teachers and teaching coincided with graduation from teacher preparation programs, although little knowledge of teacher preparation programs existed among those surveyed (Lackey et al., 2010). Lackey et al. (2010) concluded the general population held a universal view that teachers receive formal training that prepares them to be teachers and teach. The formal training prepared teacher candidates to work in school systems containing academic environments with certified instructors, implement pre-established and hierarchical curriculum, and evaluate student achievement using standardized assessments.

However, the process of becoming a teacher and learning to teach is complex and unique to each teacher candidate (Kagan 1992).

The complex nature of training teacher candidates resulted from variation and gaps in preparation programs, the tendencies of novice teachers to defer to mentor teachers rather than follow disciplinary standards, and the individualized and diverse experiences of candidates as individuals and teachers (Bain, Newton, Kuster, & Milbrandt, 2010; Carroll, 2011; Stockrocki, 1986). Consequently, teacher preparation programs graduated candidates with varied levels of professional knowledge and ability (Kagan, 1992). The following studies demonstrate the complexity and effectiveness of teacher preparation across contexts.

Carroll (2011) analyzed state-approved baccalaureate and masters' programs that prepared K-12 art teachers and found broad, rather than deep, content expertise. Programs failed to include the following four components: (1) opportunities to create individual work, (2) reference to contemporary theory or practice in art, (3) global art history or contemporary art studies as curricular components, and (4) too few courses in methods (Carroll, 2011).

Bain et al. (2010) examined 11 first-year novice art teachers' awareness and implementation of meaningful curriculum through four structured interviews. They found many novice teachers defaulted to their mentor teachers' strategies for teaching and learning. They followed their mentors instead of disciplinary standards, which resulted in gaps in practice.

States relying primarily on examination scores to license teachers learned of gaps in teacher preparation. Carroll (2011) cited Maryland's deficiencies regarding the preparation of art educators. Maryland relied heavily on exams, which only required teachers to meet minimum professional, pedagogical, and content standards, all of which lacked correlation to student achievement. Teachers felt unprepared to teach such a broad range of classes because the

curricula contained minimal references to national and state K-12 art education standards (Carroll, 2011). Previous conversations at the national level about making direct connections between K-12 student achievement and the institutions where teachers obtained their preparation had yet to materialize (Cibulka, 2009; Duncum, 2009).

A study by Stockrocki (1986) described and analyzed the characteristics of an elementary art teacher identified as effective. The art teacher displayed an understanding of teaching and learning by defining educational philosophy and its application within the classroom. For example, the teacher made intentional instructional arrangements with student needs and interests in mind. Environmental factors, such as school culture, support of the school's art program, the community's work ethic, and logistical considerations that furthered the development of the teacher's personal and professional priorities, artistically and educationally, cultivated the teacher's ability to be effective.

Studies of teacher preparation programs and art teachers revealed differing perspectives and standards regarding teacher preparation and what constitutes an effective teacher. These findings provided background information on the issues in the field of K-12 art education. The issues represented discrepancies in art education, teacher preparation, and the criteria for effective teaching. My review of art education found varied perspectives related to the importance of art education offered either informally or formally within K-12 schools, as well as the qualifications required of teachers in the arts.

Non-Traditional Art Teachers

A summary of data by Lackey et al. (2010) revealed a tradition of undervaluing the arts in K-12 schools. Many people indicated not being surprised to find programs in the arts among the first to go through a transformation. The definition of an "art teacher" evolved into a blended

definition including non-certified teachers, such as professional artists, assuming responsibility for educating the nation's students across artistic disciplines (Lackey et al., 2010). Researchers classified professionals or "community experts," such as artists, working in K-12 schools as non-traditional teachers because they did not possess the credentials required of traditional teachers (Daichendt, 2010). Non-traditional teachers working in K-12 classrooms displayed alternative philosophies and instructional methodology not governed by the professional standards, required qualifications, or preparation associated with traditional art teachers.

The term "artist-teacher" described an alternative philosophy of teaching based upon artistic practice and spanning educational backgrounds and professional roles (Daichendt, 2009). Artist-teachers taught what they did as artists and emphasis on the word "artist" suggested a process of creation, not necessarily an ability to teach across a spectrum of established standards. Daichendt expressed a belief that the term "artist" conveyed elitism because it implied a greater value when compared to the field of education and those classified as traditional art teachers. This resulted in advocacy for the concept of "artist-teacher" as a term to celebrate when it suggested the use of artistic practices and bringing artistic ways of thinking into the classroom. The term itself encompassed the qualities of a traditional art educator and the unique aspects of a professional artist, essentially an individual positioned between two fields where traditional educational processes and the making of art blend (Daichendt, 2009).

A study declared ten professional musicians "good-enough" teachers and able to engage students in musical activity (Swanwick, 2008). The study evaluated the teaching musicians for the following three qualities: (1) care for music as human discourse, (2) care for the musical input of students and their musical autonomy, and (3) the promotion of musical fluency. The musicians viewed additional training in non-musical aspects of teaching and learning to be a

lower priority. The musicians displayed little awareness of the broader educational framework. They rarely acknowledged issues such as health and safety, equal opportunities and diversity, child protection, data protection, and disability services. They classified such items as nothing more than legislative instruments with little application to their actual work with students. Overall, the musicians displayed a general lack of awareness of their possible vulnerability by not understanding their position within the framework of K-12 education (Swanwick, 2008). This study supports the complex process of learning to teach, a process often concealed due to its personalized nature.

Learning to Teach

Despite decades of empirical and practical research, remarkably little is known about the evolution of the teaching skill (Kagan, 1992), even more so for those who do not follow the traditional path of enrolling in a teacher preparation program. During the 1960s and 1970s, quantitative research of relatively large sample sizes focused on teacher change, which documented the structured attempts to influence the professional growth of teachers through workshops and training programs with little attempt to follow the long-term effects of these programs (Cruickshank & Metcalf, 1990, McLaughlin, 1990; Richardson, 1990). Literature in the 1980s represented a group of studies termed “learning-to-teach” because of the exploration of qualitative cognitions, beliefs, and mental processes that underlie teachers’ classroom behaviors rather than the quantitative assessment of behaviors in earlier years (Kagan, 1992). Throughout the 1990s and into the 21st century learning to teach research continued, but many aspects remained broad, unclear, and in some cases, contradictory.

Learning to teach studies in the literature yielded a wide array of data and incorporated a range of internal and external factors impacting participants internally and externally (Kagan,

1992). These factors illustrated the complexity in understanding preservice and first year teachers' experiences. Despite its complex nature and sometimes conflicting data, I found common themes in the research on learning to teach. These themes supported stage-based theories of development, such as those of Fuller (1969) and Berliner (1988) and highlighted the following four aspects of learning to teach: (1) the role of preexisting images and beliefs, (2) the important role played by the novice's identity as a teacher, (3) the student teaching experience, and (4) the first year of teaching.

Role of Preexisting Images and Beliefs

Teachers just starting out in the profession brought their personal experiences and beliefs with them into teacher preparation programs (Clandinin & Connelly, 1996; He & Levin, 2008; Levin & He, 2008; Richardson, 2003). These images and beliefs impacted how they perceived what they encountered in teacher preparation programs and influenced their classroom practices (Chant, 2002; Chant, Hefner, & Bennett, 2004). A study of six preservice elementary teachers who observed and analyzed how children learned to write resulted in the novices acknowledging their inaccurate or incomplete beliefs and as a result, reconstructed their beliefs (Florio-Ruane & Lensmire, 1990).

It was not always the case that preservice and beginning teachers' images, beliefs, perceptions, and behaviors changed so easily. Calderhead and Robson (1991) followed and interviewed 12 teacher candidates through their first year of course work in an elementary teacher education program at a British university. They studied the candidates' anxieties, images of self as a teacher, and understanding of how students learn. Data revealed each participant entered the preparation program with clear images of good teaching. These images coincided with their own experiences as students, represented one or two role models, and remained

inflexible across classroom contexts. When reflecting, statements focused exclusively on actions of the teacher rather than the students.

Additional studies evidenced the significant role beginning teachers' preexisting images and beliefs have in their work. A study of 22 preservice teachers, mostly secondary, revealed a tendency to relate the content of the courses to their own beliefs and prior experiences in the classroom (McDaniel, 1991). Another study examined changes in preservice teachers' beliefs about teaching (Weinstein, 1990). The researcher explored candidates' conceptions of good teaching related to affective traits, such as the capacity to care for children. Despite course work and field experiences, the candidates' viewpoints about teaching and themselves as teachers remained unaltered throughout the semester.

The Identity of a Novice Teacher

An awareness of professional identity contributed to teachers' self-efficacy, motivation, dedication, and job satisfaction. Research found awareness to be a critical element in becoming and being an effective teacher (Day, Stobart, Kington, Sammons, & Last, 2003). During their teacher preparation programs and early in the profession, teachers developed their professional identities by uniting aspects of their past with pieces of their present to give purpose to their work and the field of education (Feiman-Nemser, 2001). Prior experiences determined a teacher's success during the first four months of teaching. Those who entered teacher education programs with a dysfunctional image of themselves as teachers retained them and those that entered with self-images aligned with the realities of the classroom adjusted and learned when they encountered problems (Aitken & Mildon, 1991).

Identity, particularly its formation within the context of the profession, was important in the process of becoming a teacher (Flores & Day 2006). A study of 14, mostly elementary,

teachers examined how professional identity formed during the first two years of teaching (Flores & Day 2006). Identity formation transpired through the interaction between personal, professional, and contextual factors in two different school settings. Three main elements influenced the construction, deconstruction, and reconstruction of a teacher's professional identity: (1) prior influences, (2) initial teacher training and student teaching, and (3) contexts of teaching. The prior influences of each participant included feedback from supervisors' observations of the participants as students and during practicum experiences in a teacher preparation program. This feedback played an important role in identity formation. It guided how the new teachers approached classroom situations and practices and the way they thought about themselves as teachers.

The experiences of initial teacher training and student teaching provided insight into what motivated participants to become teachers and an overall assessment of what everyone learned relevant to the profession during these experiences (Flores, 2001; Flores & Day, 2006). A teacher's motivation to teach and knowledge of the profession played a critical role in identity formation. Participants commonly cited the gap between theory and practice throughout their accounts of initial teacher training and student teaching. Many teachers in the study referenced inadequate preparation and an overall feeling of "being lost" in their ability to deal with the complex and demanding nature of the day-to-day realities of being in a classroom and school (Flores & Day 2006).

The processes of learning, socialization, and professional development occurred within the contexts of teaching (Flores & Day, 2006). Researchers viewed these processes through classroom practice, school culture, and the role of school leadership. These contexts continually

evolved and resulted in the reconstruction of teachers' identities through new learning, expanded understanding of social expectations, and professional growth (Flores & Day, 2006).

Participants cited classroom management as one of the most challenging areas of classroom practice (Flores & Day, 2006). They realized a shift in their teaching from a more student-centered approach to a more "traditional" and teacher-centered approach because of the struggle to manage and control student behavior. The shift occurred despite their beliefs about what constituted a good teacher and good teaching being contradictory to the adjustment. Teachers identified the roles of school culture and leadership in moving them from creativity to compliance. Participants expressed learning "while doing" and by "performing the tasks" required of them. Socialization happened when they adopted the school's established norms and values. Conversely, teachers who student taught and taught in schools with an informative, supportive, and encouraging school culture and leadership reported more positive attitudes toward teaching and themselves as teachers.

The Student Teaching Experience

A survey of 259 mentor teachers yielded data that designated student teaching as the capstone experience of a teacher preparation program (Kwan & Lopez-Real, 2005). Student teaching provided an opportunity to teach before undertaking a classroom teacher's full range of responsibilities. These experiences primarily occurred under the guidance of assigned mentor teachers who taught at schools where teacher preparation programs placed student teachers. Mentor teachers supervised student teachers as they practiced putting the theories they learned through coursework into practice. Mentors assisted student teachers in understanding the role and responsibilities of a teacher and directed the process of learning to teach during the student teaching experience (Kwan & Lopez-Real, 2005).

A survey of 37 of the 40 members comprised of veteran mentors and new teacher program directors in the Leadership Network for Teacher Induction (LNTI) in Northern California found a common perception that mentor teachers were the key source of support for student teachers and critical to quality student teaching experiences because they assumed a wide array of responsibilities (Achinstein & Athanases, 2006). These duties ranged from ongoing observation, dialogue, evaluation of practice, assisting in standards-based goal-setting in areas of teaching and subject-based knowledge, modeling lessons, coaching, and advocacy, to technical and emotional support. The participants surveyed believed the lack of a mentor during student teaching impacted the development of aspiring teachers during a critical time of induction into the profession. Active engagement by student teachers with others in their profession, particularly mentors, resulted in greater learning and development (Achinstein & Athanases, 2006).

An ethnographic case study of student teachers found learning occurred through social participation and a “community of practice,” a key concept of Wenger’s (1998) social learning theory (Xiuli, 2011). The study examined the professional learning of student teachers without mentor teacher support during their four-month student teaching assignments. The student teachers displayed a heavy reliance on previous learning, including experiences teaching in other settings (Xiuli, 2011). Bi-weekly reflective journal writings and monthly interviews disclosed how the student teachers promoted their own professional learning through their personal communities and defaulted to their original beliefs about teaching in the absence of a mentor to provide them with opportunities to participate socially or engage in communities of practice within the profession (Xiuli, 2011).

A study following 14 elementary and secondary student teachers found four factors influenced the attainment of professional knowledge in beginning teachers: (a) their images of themselves as students, (b) a mindfulness they needed to moderate their initial beliefs in order to resolve classroom management issues, (c) the presence of a cooperating teacher to serve as a role model and enable development, and (d) placement with a cooperating teacher whose ideas and practices represented beliefs different from those of the student teacher (Hollingsworth, 1989). Student teachers needed to first establish general rules and routines before they could focus on pedagogy and content knowledge. Only five of the participants mastered the necessary managerial and instructional strategies that opened the door to understanding markers of student learning (Hollingsworth, 1989). In addition to the factors influencing the development of student teachers, the study referenced the evolutionary pattern that emerged as the student teachers moved through their preparation programs as a potential focus for a future study (Hollingsworth, 1989).

An assessment of four middle school mathematics teachers as they completed the final two years of their teacher education program suggested a standard evolutionary pattern amongst inexperienced teachers (Strahan, 1990). They first needed validation of themselves as teachers. They then looked to students to confirm their status as teachers. Lastly, they pursued affirmation of their achievements as teachers through student success (Strahan, 1990).

Data obtained through structured interviews with student teachers, journals, final written self-evaluations, and tapes from post-teaching interviews established a profile of each student teacher's process and perceptions of self-evaluation (McLaughlin, 1991). The methods these 26 social studies student teachers used to evaluate themselves over the course of their student teaching experiences varied in many ways. The absence of a process with established criteria

explained why this variation occurred in the data. Three common themes emerged from the methods student teachers used to evaluate themselves: (a) student teachers analyzed their behaviors in comparison to the objectives of the lesson, (b) student teachers based their evaluations on external criteria or feedback from observers, and (c) student teachers assessed themselves based on responses from students (McLaughlin, 1991). Despite the varying approaches to self-evaluation, each student teacher demonstrated increased focus on student needs as the semester progressed. However, the attention to student needs was short-term and described as a personal benefit rather than advantageous for the students (McLaughlin, 1991). Student teachers experienced a steep learning curve. This only grew as they entered the first year of teaching.

The First Year of Teaching

Several studies of novice teachers highlighted the sudden and sometimes dramatic shift teachers experience as they move into the profession. Some new teachers experienced a shock of reality as they assumed the role of classroom teacher and the responsibilities allocated to the position (Huberman, 1989). In certain instances, this resulted in feelings of isolation, conflict between idealistic expectations and actual events, and a lack of support and mentorship from colleagues and administration. Other novice teachers reported less negative and less upsetting experiences. The degree to which first-year teachers described their experiences as positive or negative appeared related to their ability to cope with challenging situations in certain school cultures and experiencing feelings of professional fulfillment (Flores & Day, 2006). A narrative report of a first-year success story revealed three influential factors: (a) alignment between expectations, personality, and workplace realities; (b) evidence of influence; and (c) use of

successful strategies to control student behavior and become inserted into the political and social culture of the school (Hebert & Worthy, 2001).

Another study followed five secondary preservice teachers for two years during their preparation program and first year of teaching (He & Cooper, 2011). Researchers described the major concerns preservice teachers conveyed as they transitioned from student teachers to first-year teachers. Data indicated the preservice teachers used an array of strategies to address their concerns and some struggled to maintain their passion for teaching. The concerns emerged through participant autobiographies, individual interviews, and a focus group discussion after student teaching. The concerns coincided with the following three themes: (a) classroom management, (b) student motivation, and (c) parent involvement through knowledge of their children's academic progress or lack thereof and behavioral issues. The preservice teachers' responses varied in classroom management. Their responses included the following concerns: feeling weak despite training, wishing for more confidence, being trusted by the students, and establishing themselves as someone students respected and expected respect from. Participants expressed continuing to work to develop strategies to address these concerns (He & Cooper, 2011).

Novice teachers employed strategies to address the challenges they encountered in the classroom. The three strategies identified included: (a) using what they learned from students to motivate students to engage with the content; (b) using assignments, observations, and class discussions to improve their knowledge of students and families; (c) focusing on positive experiences, such as student successes and statements of gratitude from parents, to sustain their passion for teaching; and (d) assuming individual methods of managing stress and aggravation (He & Cooper, 2011). Teachers continued to utilize these strategies as they faced additional

challenges transitioning into and during their first year of teaching. These new obstacles and challenging experiences encompassed pressures related to standardized assessments, a lack of administrative support, a shortage of resources, and preserving a balance between teaching and their personal lives. The concerns (e.g. self, task, and students) implied preservice and first-year teachers moved through developmental stages with each subsequent experience.

A longitudinal study of one teacher, Kerrie, described her development during her first year of teaching (Bullough, 1987, 1989). Kerrie initially focused on issues pertaining to classroom management. Once resolved, she focused on improving instruction and student learning. Finally, Kerrie used her expansive knowledge of the students to refine her practices. Kerrie expressed her teacher preparation program insufficiently prepared her because little of what she attained applied directly to her work in the classroom (Bullough, 1987).

Bullough (1987) analyzed Kerrie's experiences using the first two stages of Ryan's (1986) theory of teacher development (as cited in Bullough, 1987). According to Ryan's theory, teachers moved through four developmental stages: fantasy, survival, mastery, and impact (on students). Kerrie experienced the second and third stages of Ryan's theory during her first year of teaching. Her initial focus on issues pertaining to classroom knowledge placed her in the second or survival stage. This conflicted with the fantasy stage that occurred prior to or during student teaching and forced Kerrie to move forward to the next stage of development. As Kerrie progressed through her first year of teaching, she shifted from the survival stage into the mastery stage. In the mastery stage she attempted to refine her practices. Kerrie's movement through these stages represented the process of learning to teach (Bullough, 1987).

Two case studies followed teachers learning to teach during their preservice and first years of teaching (Hollingsworth, 1992; Hollingsworth, Dybdahl, & Minarek, 1993). The

studies suggested teachers learn to teach after entering the classroom. Researchers found teachers displayed the most significant growth during the first year. The first, a study of seven teachers in their first year concluded conversation was a crucial element in the process of learning to teach (Hollingsworth, 1992). The second study found construction of individual knowledge of teaching developed and evolved through sustained dialogue, particularly with colleagues, mentors, and leadership (Hollingsworth, Dybdahl, & Minarek, 1993). The dialogue had little value until the teachers were in their classrooms.

A qualitative study examined how 11 first-year novice teachers working in public rural, urban, and suburban school districts defined, designed, and implemented curriculum (Bain et al., 2010). The researchers sought to gain perspective regarding the teachers' understanding and implementation of meaningful curriculum. Their findings revealed the teachers' definitions and implementation of meaningful curriculum coincided with overall abilities to connect art lessons to students' lives and cultures (Bain et al., 2010). The novice teachers expressed greatest concern around the attributes of the students' products and establishing trust with their students. Teachers only identified curriculum as meaningful when evidence existed of the teachers' relationships with the students and their art-making experiences (Bain et al., 2010).

A study of a novice teacher revealed he survived his first year with the help of Twitter, online math blogs, television clips, and skilled teachers in his school (Blankinship, 2010). When asked about his teacher preparation program, he stated he wished he learned about "motivating kids to do their homework, dealing with parents, reading a teacher contract, using classroom technology . . . , and whether it's ok to accept friend requests from students on Facebook" (p. 1). A cohort of 14 new teachers, primarily elementary, expressed heavy workload, bureaucratic tasks, minimal support, the range of tasks to be accomplished, performance assessments, and the

multiple roles (e.g. educator, role model, guide, and friend) expected of them during semi-structured interviews with researchers (Flores & Day, 2006). The teachers in this study also made recurrent statements expressing feelings of shock, exhaustion, and stress when responding to questions about their first two years in the profession.

Three secondary teachers, all with undergraduate or graduate degrees in literature who completed a brief alternative induction to teaching rather than a traditional teacher preparation program shared their experiences as first-year teachers (Grossman, 1990). The researcher compared these “non-traditional” teachers to nine teachers who completed a master’s degree combined with a teacher preparation program. The non-traditional teachers relied heavily on their own experiences as college students and spent their first year in the classroom learning by trial and error (without the help of mentors). They displayed a crucial gap in knowledge pertaining to the abilities, interests, and learning styles of students and approaches to crafting instruction to meet student needs. Teachers in the study that completed a preparation program did not display these challenges (Grossman, 1990). Both traditional and non-traditional teachers encounter challenges when teaching. Overcoming these challenges is one aspect of moving through the stages of teacher development.

Analytical Theory

I used two analytical theories in the field of education to provide a framework to further analyze the findings of my study. I used Fuller’s (1969) developmental conceptualization of teacher concerns and Berliner’s (1988) developmental theory of skill learning in teachers. A review of the research in education found these theories commonly referenced and cited as foundational in the examination of preservice, novice, and expert teacher concerns, experiences, and development. Analyzing my data using these two models found in the literature on learning

to teach provided new perspectives and contributions to the current body of research in the field of K-12 education because of the need to understand the experiences of individuals not following traditional pathways into teaching.

Fuller's (1969) Developmental Conceptualization of Teacher Concerns

Fuller (1969) investigated the chronology and nature of the stages found in preservice and beginning teacher development. Fuller's theory aligned teacher concerns with stages representative of their development. This model of teacher development allows for the classification of concerns of beginning teachers as they relate to themselves, their tasks, and the impact they have on their students. In Fuller's model, the concerns of preservice and beginning teachers represent three stages of development: (a) pre-teaching phase, (b) early teaching phase, and (c) late concerns.

Fuller sought to use the perceptions of preservice teachers to identify concerns and provide a framework for improving teacher education programs. This conflicted with other models popular at the time of Fuller's (1969) research. These other models focused on data from teacher educators and representing their judgements of the knowledge and skills aspiring teachers needed to acquire and develop. Fuller's model, since its inception, guided a substantial body of research in the field of education because of its focus on developing teachers. The simplicity of this theory appealed to many researchers looking to understand the concerns of beginning teachers. The three stages cited below represent crucial stages of development, a foundational understanding of the concerns of those learning to teach, and flexibility to expand to accommodate an array of situations.

Pre-teaching phase: Non-concern. The pre-teaching phase described teacher candidates during the time prior to student teaching (Fuller, 1969). Fuller studied 41 sophomore and junior

education majors before they student taught. Participants spontaneously expressed problems centered on counseling adolescents. Most of the responses did not relate to the actual work of a teacher. Their concerns related to teaching focused primarily on anticipation or apprehension because they did not actually know what to be concerned about. Some participants reported hearing from others they should be concerned about discipline problems, getting a good grade for student teaching, or being assigned to a favored supervisor. Their ideas about teaching related to their own experiences as K-12 and college students. As a result, Fuller classified this phase as one of non-concern because the concerns of teachers corresponded to low involvement in the profession and a substantial concentration on oneself.

Early teaching phase: Concern with self. The teachers studied represented a heterogeneous mix of individuals, but they all seemed concerned with survival during the early teaching phase (Fuller, 1969). This was a period of great stress and one where teachers wondered whether they would learn to teach at all.

Covert concerns: Where do I stand? The student teaching experience raised questions about where a student teacher fit within the bigger picture. They wanted to understand their role in implementing the rules and routines of the classroom and school, how involved their mentor would be in day-to-day activities, and how they would receive important information necessary for a successful experience (Fuller, 1969). In addition, student teachers expressed concerns with the level of support received from school leadership in a wide array of situations, how to build relationships with school staff, and what barriers existed regarding their acceptance by the school community.

Fuller (1969) identified this as the most unique phase because of its seemingly limitless data pertaining to concerns obtained during confidential interviews with each student teacher and

while student teachers conversed among themselves. However, the data was not forthright in written statements or routine interviews because, as inferred by Fuller, responses to the question, “Where do I stand?” often implied judgement of those in authority, which the participants seemed less comfortable expressing.

Many student teachers focused on teaching the students and coping with situations in the classroom. Underlying data supported a desire by student teachers to better understand the contexts they worked within (Fuller, 1969). Those continuing to experience uncertainty felt “stuck” in not knowing how to move forward in their experiences.

Overt concerns: How adequate am I? Thoughts and feelings pertaining to classroom control identified this as the most significant area of concern for student teachers and a persistent concern for nearly all novice teachers (Fuller, 1969). This signified a component of a larger concern of adequacy in terms of one’s abilities to understand subject matter, know answers, say, “I don’t know,” fail periodically, anticipate problems, mobilize resources, and adjust when deemed unsuccessful in a given situation. This phase included the ability to cope with judgement in terms of performance evaluations, which involved a willingness to receive feedback and decipher and exclude the biases of evaluators.

Although these concerns tended to be obvious, educators in teacher preparation programs, student teaching supervisors, and school leadership often underestimated them (Fuller, 1969). Fuller found students wanted to engage in lengthy discussions about instructions they received or feedback from supervisors but were unwilling to approach their supervisors directly for clarification. Participants in this phase commonly cited concerns with classroom management, adequate knowledge and abilities, and performance evaluations. The overarching

theme in this phase centered on adequacy in terms of oneself in the various facets of teaching. Teachers in the next phase began to express concerns regarding students.

Late concerns: Concern with students. Fuller (1969) stated the literature represented a limited amount of data linked to the concerns of experienced teachers. What Fuller did learn was once teachers gained experience, they began to express concern for their students. Teachers expressed concerns regarding students in terms of achievement and through self-reflection and self-evaluation as compared to a previous concentration on personal gain and judgements imposed by others. Specific concerns in this phase converged on understanding the capacity of each learner, establishing objectives and goals for learning, assessment, separating out the teacher's contribution to students' difficulties and achievements, and self-reflecting and evaluating oneself in relation to students' achievements.

The stages described by Fuller (1969) marked key points in the development of beginning teachers based on their expressed concerns. Fuller believed each teacher moved through these stages on their way to becoming a master teacher. In contrast, Berliner's (1988) theory of skill learning highlighted the observed characteristics and behaviors of teachers as markers of development during each of their first five years teaching.

Berliner's (1988) Developmental Theory of Skill Learning in Teachers

It is common practice for experts in any field; whether doctors, scientists, artists, or baseball players, to apply domain-specific knowledge to obstacles faced in their respective fields (Berliner, 1986). Studies showed striking similarities in the manner experts perceived and processed information. Berliner's developmental theory of expertise in pedagogy is marked by five stages of skill development and follows a general model first presented by philosopher Hubert Dreyfus and his brother, a computer scientist, Stuart Dreyfus (1986).

Berliner (1988) hypothesized student and beginning first-year teachers generally fell into the category of “novice.” Advanced beginners were second- and third-year teachers. Advanced beginners with talent and motivation became competent in their third or fourth year. Proficient teachers emerged in the fifth year. A limited number of proficient teachers reached the highest stage termed expert.

Stage 1: Novice. A novice required labeling and learning the elements of tasks to be performed within context-free rules (Berliner, 1988). When learning to teach, a novice became familiar with such behaviors as higher-order questioning, reinforcement, and teaching disabled students. The teachers learned context-free rules to guide their behavior, such as “give praise for right answers,” “wait at least three seconds after asking a higher-order question,” “never criticize a student,” and one of the most common, “never smile until Christmas” (p. 2). This behavior was rational, inflexible, and most likely to conform to whatever rules and procedures supervisors directed the beginning teachers to follow. Performance was marginal because novices tended to objective facts and features of situations as they strived to gain teaching experience. The novice teachers valued this “real-world” experience, much more than any verbal information they received from others.

Stage 2: Advanced beginner. At this stage, experience blended with verbal knowledge, teachers made comparisons across contexts, and episodic knowledge grew (Berliner, 1988). Teachers in this stage began to understand when to ignore or break rules. They learned to follow the rules when the contexts they worked within started to guide their behaviors. Despite behaviors changing due to an increase in experience, teachers still failed to display a sense of what was important. Like a novice, advanced beginners conveyed a lack of responsibility for their actions. This occurred because they categorized and explained events, obeyed rules, and

classified contexts, but were unsuccessful in determining what happened in a situation because of their actions.

Stage 3: Competent. Those who competently performed teaching skills exhibited two discriminate characteristics (Berliner, 1988). First, they made conscious decisions about their actions. They expressed rational goals and chose sensible means for obtaining them. Second, while enacting their skills they differentiated between what was and was not essential. For example, a competent teacher did not make timing and targeting errors because through experience they learned what to and not to overlook. Competent teachers experienced greater personal control of the events around them. They tended to feel more responsibility for what happened. Competent teachers described this as an emotional feeling of success and failure. This was more powerful and different compared to what novices and advanced beginners communicated to researchers.

Stage 4: Proficient. Proficient teachers demonstrated obvious intuition or expertise, like riding a bike; riders continue to make small adjustments until they become proficient and no longer need to think about these adjustments, but rather demonstrate an “intuitive” sense of the situation (Berliner, 1988). Additionally, proficient teachers have significant experience by this stage resulting in an ability to examine and respond to similarities between unrelated events in a universal way with an almost unconscious effort. The ability to see similarities across a range of events allowed a proficient teacher to accurately make predictions coinciding with logical and purposeful decisions and actions.

Stage 5: Expert. Expert teachers also demonstrated intuition. Their ability to respond to a situation in a non-analytical, non-deliberative manner distinguished them from proficient teachers (Berliner, 1988). These individuals displayed an effortless performance, comparable to

how humans can talk and walk at the same time without giving it a second thought. Expert teachers seemed to know where to be and what to do at all the right times. This key behavior separated their engagement in their work from the work of novices and competent teachers.

Key differences between novice and expert teachers. Berliner (1988) stated teacher preparation programs should aim to prepare novices and advanced beginners to become competent teachers. Berliner's stage theory of skill acquisition provided a model for this development. It highlighted the differences between novice and expert teachers in the following areas: (a) interpreting classroom occurrences; (b) distinguishing critical events; (c) implementing routines; (d) anticipating classroom phenomena; (e) judging predictable and uncommon events; and (f) evaluating performance, responsibility, and emotions. Berliner stated preparation programs could put novice teachers on the pathway to become experts by understanding the differences at each stage.

Interpreting classroom occurrences. Novice teachers lacked experience making it difficult to interpret happenings in a classroom setting (Berliner, 1988). Once their sporadic knowledge began to accumulate to the point where they recognized similarities across situations, they became less confused with the various classroom occurrences compared to expert teachers. Three teachers: preservice, novice, and expert each watched the same video of a lesson being taught (Sabers, Cushing, Berliner, 1988). The study revealed novices expressed contradictory statements about what they observed especially when asked about instructional or management components of the lesson. Novice teachers found it difficult to make sense of their observations and provide explanations for what they saw happening in the classroom.

For example, when asked to describe the learning environment, two novice teachers reported the following discrepancies when they described the students' attitudes toward the class:

Novice A: “It didn’t look like it was a favorite class for most of them. One boy looked kind of like, “Oh no, it’s not this class again.” They didn’t look overwhelmingly enthusiastic to be there” (Berliner, 1988, p. 14). Novice B: “They seemed pretty excited about the class, excited to learn, and a lot of times it’s hard to get students excited about science, but this teacher seems to have them so that they are excited about it. They are willing to work and want to learn” (p. 14). Preservice teachers seemed too overwhelmed to even formulate responses. Expert teachers easily made sense of the classroom observations, expressed the greatest number of comments per participant, and displayed consistency among responses as a group. Preservice, novice, and expert teachers also displayed differences when determining critical events occurring within a classroom setting.

Distinguishing critical events. Novice teachers had trouble discerning what to focus on in complex classroom environments (Berliner, 1988). A group of preservice and novice teachers provided highly descriptive and accurate responses about the physicality of a classroom scene when shown a video. Expert teachers, on the other hand, described characteristics of the students, such as their age and the instructional strategies employed by the teacher in the video.

Implementing routines. Experts exercised routines making for effortless performances (Berliner, 1988). In a study of elementary mathematics lessons, the expert teachers’ review of the homework took approximately one-third of the time compared to novice teachers performing the same task (Leinhardt & Greeno, 1986). The novice teachers demonstrated a lack of familiarity with refined routines. They found it challenging to take attendance, determine which students completed the homework, and ask questions of the students to help them grasp the difficulty of the homework.

Anticipating classroom phenomena. Berliner's (1988) theory suggested experts should be able to make better assumptions and predictions about classroom phenomena and student behavior compared to novice teachers. The experience of experts led to detection of similarities, which in turn provided an understanding of the probability for certain events or stimuli when certain other events or stimuli existed. A study revealed expert teachers, when compared to preservice and novice teachers, exhibited more experience with student errors on assessment questions (Stein, Clarridge, & Berliner, 1988). As a result, expert teachers predicted what type of errors students would make. The inability of novice teachers to predict errors in both easy and difficult-to-teach topics resulted in them teaching in inappropriate ways.

Judging predictable and uncommon events. Berliner's (1988) stage-based theory of teacher development stated experts did not give attention to events if they were running smoothly. This explained why the work of expert teachers looked so effortless. Experience changed teachers; they saw events differently and did not give much attention to those they quickly deciphered as ordinary. Teachers with more experience were critical of their teaching.

Evaluating performance: responsibility and emotions. The emotionality and sense of responsibility was qualitatively different for competent teachers (Berliner, 1988). In a study of lessons taught by preservice, novice, and expert teachers, data showed preservice teachers self-rated their lessons quite high even though evaluators scored them much lower. On the contrary, experts displayed dissatisfaction in their performances rated highly by evaluators. Components of experts' dissatisfaction included the artificial teaching situations arranged by researchers, a lack of preparatory time, and the students not being trained in the routines that brought order to their classrooms. Experts voiced being deeply affected emotionally by these variables, whereas

preservice and novice teachers communicated very little discomfort teaching lessons under these circumstances.

Summary of Analytical Theory

Throughout the years, research confirmed, clarified, and integrated Fuller's (1969) developmental model of teacher concerns, as well as Berliner's (1988) stage-based model of skill development in teachers. Fuller investigated the chronology and nature of the stages found in preservice and beginning teacher development by exploring their concerns. Berliner believed preservice and first-year teaching constituted a single developmental stage during which novices accomplish three primary tasks: (a) acquire knowledge of students, (b) use that knowledge to modify and reconstruct their personal images of themselves as teachers, and (c) develop standard procedural routines integrating classroom management and instruction. The number of studies suggesting or validating these two stage-based models of teacher development led to the expanded administration of surveys and inventories to teachers.

Advocates of teacher preparation programs argued against these stage-based theories with models of professional growth substantiated by research of teacher education coursework and experiences (Grossman, 1992). The experiences included practicums and student teaching cited as necessary for preservice and novice teachers to develop their pedagogical and content knowledge while engaging in reflection on the moral and ethical dilemmas present in teaching (Grossman, 1992). This research aided in the development of methods used by teachers to carry out more complex practices, such as coordinating small group work and large group discussions (Hatch & Grossman, 2009). These practices combined theories learned in teacher education programs with professional practice (Grossman, Hammerness, & McDonald, 2009). This is

contrary to stage-based teacher development, which disengages theory from practice because development occurs through practice.

Teacher learning is complicated because teachers learn to teach by drawing on a multifaceted selection of internal and external variables. Researchers encountered challenges when trying to separate and understand the variables because learning occurs over time and is contextualized, random, and often personal (Darling-Hammond, 2006). Borko's (2004) research of the impact of professional development programs on teaching found learning to teach, if meaningful, is slow, undefined, and a phenomenon possible to analyze using any related theories.

The established and widespread use of Fuller's (1969) and Berliner's (1988) stage-based theories in studies examining how teachers prepared through traditional preparation programs learned to teach makes them a wise choice when conducting research in the markedly less researched area of non-traditional teacher development. By providing a framework for traditional teacher development, these models assisted in analyzing how community experts, such as professional artists, without completing a traditional teacher preparation, learned to teach.

Summary of Gaps and Tensions in the Literature

My examination and summary of the relevant literature revealed an obvious tension regarding how teachers learn to teach. My literature review revealed researchers witnessing evolutionary patterns supporting stage-based teacher development occurring before and during the first few years in the classroom (Berliner, 1988; Fuller 1969). Another equally substantial body of research minimized stage-based theories in favor of teachers reaching key developmental stages at specific times coinciding with teacher preparation coursework,

practicums, student teaching experiences, and continuing education and professional development organized and offered through colleges and universities and other organizations considered reputable in the field of education (Grossman, 1992; Grossman, Hammerness, & McDonald, 2009; Hatch & Grossman, 2009). The examination of these bodies of research revealed a gap when investigating how community experts, such as professional artists, learn to teach, particularly at the secondary level without having completed a college or university teacher preparation program.

Research is more commonly conducted on the broader topics of art education, art teachers, and how traditionally prepared teachers learn to teach. What eludes investigation is how community experts, specifically professional artists, learn to become teachers without participating in a teacher preparation program. The best way to know how community experts become teachers is to understand what they experience when learning to teach.

To address this gap in the literature, I conducted a qualitative research study to understand the experiences of professional artists as they learned teach at a performing arts high school. The next chapter describes the methodology I used to conduct my study.

CHAPTER THREE: METHODOLOGY

I begin this chapter by describing qualitative research, the tradition selected for this study. I then explain the specific approach, phenomenology, within this tradition, used in this study including its origins, purposes, goals, and applications. I next identify the purpose of the Institutional Review Board (IRB) and the required approval I obtained before conducting my study. Lastly, I outline how I conducted my study. This includes the following: (a) selection, recruitment, and protection of participants; (b) data collection and analysis; (c) reliability and validity; and (d) my ethical responsibilities when conducting research.

Qualitative Research Design

I chose a qualitative research design for my study. It is a tradition rich in description and narrative and encompasses the phenomenological approach used in my study. This research design allowed me to explore the lived experiences of learning to teach for 13 professional artists working as community experts at a performing arts high school. Qualitative research delves into the “meaning individuals or groups ascribe to a social or human problem” (Creswell & Poth, 2018, p. 42). It allows each research participant to tell their individual story to shed light on complex issues needing to be more deeply understood within a given field. Education, as an applied social science or field of practice, lends itself well to qualitative research because people working in the field deal with the everyday concerns of people’s lives. “Having an interest in knowing more about one’s practice, and indeed in improving one’s practice, leads to asking researchable questions, some of which are best approached through a qualitative research design” (Merriam & Tisdell, 2016, p. 1). The structure of a qualitative study helped me make informed decisions and determine appropriate courses of action when conducting my study.

There is a body of qualitative research on learning to teach through common pathways of teacher preparation guided by colleges and universities with most of the attention given to traditionally prepared teachers during their first few years, primarily the first year of teaching. However, little to no research exists to assist practitioners in understanding how people without any formal teacher preparation, such as community experts working as teachers in traditional classrooms, learn to teach. The phenomenon of “learning to teach” as experienced by professional artists working as community experts in high school classrooms was best understood through a qualitative study utilizing a phenomenological approach. Phenomenological studies allow for research in areas where little knowledge exists (Creswell & Poth, 2018).

Phenomenology as a Research Method

The word “phenomenon” originated from the Greek term “phaenesthai” meaning to “flare up, to show itself, to appear” (Moustakas, 1994). Moustakas, a leader in establishing phenomenology as a valid research method, credited Edmund Husserl for pioneering transcendental phenomenology in the early 1900s. Transcendental phenomenology depicted a new realm of philosophy and science rooted in subjective openness and reflection. It represented a radical approach in human science at the time because it decreased the value of empirical knowledge in comparison to knowledge based on the substance and meaning of something derived through intuition and self-reflection (Moustakas, 1994). It did not take long for a well-defined technical meaning of the term phenomenology to emerge soon after the introduction of its conceptual framework. Moustakas referenced Hegel in conjunction with the first well-defined technical meaning of the term. Hegel defined phenomenology as the “science of

describing what one perceives, senses, and knows in one's immediate awareness and experience" (as cited in Moustakas, 1994, p. 26).

Moustakas (1994) said arriving at a topic and question was a researcher's first challenge when pursuing a phenomenological investigation. The research question must depict both social meaning and personal significance. In phenomenological research, the question grows out of an extreme interest in a subject or problem and has the following characteristics:

1. It seeks to reveal more fully the essences and meanings of human experience;
2. It seeks to uncover the qualitative rather than the quantitative factors in behavior and experience;
3. It engages the total self of the research participant, and sustains personal and passionate involvement;
4. It does not seek to predict or to determine causal relationships; and
5. It is illuminated through careful, comprehensive descriptions, vivid and accurate renderings of the experience, rather than measurements, ratings, or scores" (p. 105).

Phenomenological research emphasizes what a group of individuals share as they experience a single concept or idea, a phenomenon (Creswell & Poth, 2018). The source of certainty for people is in what they think and feel and thus, perceive (Moustakas, 1994). This knowledge is present in one's consciousness. I used this methodology aligned with transcendental phenomenology to strive to access this kind of knowledge by obtaining comprehensive descriptions from people about their thoughts and feelings, what they perceive, and how they subsequently construct meaning relative to the experience of learning to teach. I then analyzed my data to determine if any consistent components, termed "invariant constituents," existed (Moustakas, 1994).

The presence of invariant constituents allowed me to begin the process of establishing textual and structural descriptions of the experience for each individual artist and the composite group of participants. I first clustered the invariant constituents into themes. I then applied two processes necessary when analyzing data associated with transcendental phenomenology. The first was “transcendental-phenomenological reduction.” This process utilized the invariant constituents and themes to establish textural descriptions (Moustakas, 1994). The second was “imaginative variation.” This method guided me in using the invariant constituents and themes to yield structural descriptions. I completed an analysis of the data by synthesizing the composite textural and composite structural descriptions from each process to form one universal description and identify the meanings and essences of the phenomenon or experience being explored. This final description combined the core of the “what” and “how” of the phenomenon or experience of learning to teach for all participants and was the culminating feature of my phenomenological study.

Institutional Review Board (IRB)

An Institutional Review Board (IRB) serves to review proposed research studies that involve human subjects. This organizational review process is necessary to protect the rights, safety, and welfare of human participants in research. I completed all necessary requirements and obtained approval from the University of St. Thomas’ Institutional Review Board before beginning my study (see Appendix D: Institutional Review Board (IRB) Approval).

Participants

I chose only one site for my study because it is perhaps the only high school in the nation exclusively employing community experts to teach the performing arts courses required for graduation. The community experts at this site are professionals who earn a substantial portion

of their living working as artists. They teach at the school, some part-time and some closer to full-time, in addition to working as artists in the community. Most held one or more degrees from a conservatory or conservatory program at a college or university. Each potential participant stepped into the high school classroom without any prior or current participation in a college or university teacher preparation program. The commonalities among this group of community experts was they all received permission to teach by the state's Board of Teaching and all started and moved forward in the process of learning how to become high school performing arts teachers within the past five school years based on the sum total of their annual workloads.

Selection and Recruitment of Participants

I selected potential participants for this study from one site. Because I am an administrator and intended to recruit exclusively from my current place of employment there was a power relationship present with my potential participants. To address this, I sought direction and approval from the Institutional Review Board (IRB) at the University of St. Thomas (#1108513-1) and obtained permission from my organization's Board of Directors to identify and recruit participants. My methodology incorporated the IRB's guidance based on studies previously approved by the IRB which identified power relationships between researchers and participants. The most significant element used to address this concern in my methodology was my use of a colleague, termed "research assistant" from this point forward. The purpose of the research assistant was to eliminate the power relationship during the recruitment of potential participants.

My research assistant recruited 13 participants for my study from the school's population of eligible community experts. I provided my research assistant with a recruitment email to send

to potential participants (See Appendix A for Recruitment Email to Participants). I secured seven participants after my initial recruitment email. I asked my research assistant to continue to recruit community experts for my study by sending one follow-up email. The follow-up email secured six additional participants.

I trained my research assistant to follow the procedure for obtaining informed consent prior to my conducting individual interviews with participants (See Appendix B for Consent Form). I directly contacted participants after they gave informed consent to schedule their individual interviews. I did not need to arrange any in-person follow up interviews. Community experts that did not want to participate did not need to respond to the initial or follow-up recruitment emails. In addition, an anonymous survey with open-ended questions was available to any community experts wanting to participate in my study, but uncomfortable with me knowing their identity and responses. Participants uncomfortable with an interview could communicate with only my research assistant to receive a link to the anonymous survey. I did not intend to obtain informed consent from participants opting to complete the anonymous survey. There were no participants that opted to only complete the anonymous survey. When interviewing participants, I began by asking them about their prior and relevant experiences related to their current role as a classroom teacher at the school.

Prior and Relevant Experiences of Participants

The prior and relevant experiences of each participant influenced their experiences of being an artist employed as a community expert, working as a high school teacher, and learning to teach. All artists held post-secondary, some graduate or terminal, degrees prior to teaching at the school. Only one of the community experts working at the school was not yet established as a professional working artist but did reference recently securing a few paid gigs. Ten

participants had prior experiences related to teaching before working at the school. Nothing like their current work as high school teachers but they shared a range of experiences that included working with students of all different age groups and within traditional public-school settings under the supervision of traditional teachers. Most described being an artist meant giving back. One way to do this was to utilize their education and professional experiences to teach within various contexts.

Education. Each of the 13 participants stated they held an undergraduate degree. One participant held an undergraduate degree in a discipline outside of the performing arts. All but three participants held undergraduate degrees in performing arts disciplines obtained through Bachelor of Fine Arts (BFA) or Conservatory programs. Table 1 depicts the demographic information of the participants in this study.

Table 1. Participant demographic information.

Participant	Male (M)/Female (F)	Education	Year of Teaching
Alison	F	BFA	1
Laura	F	BFA	1
Rachel	F	BA	1
Steve	M	BFA & MFA	2
Andrew	M	BA	3
Michelle	F	BFA	3
Dylan	M	BFA	4
Leslie	F	BA & MFA	4
Tyler	M	BFA	4
Jason	M	BFA & MFA	5
Jonathan	M	BFA & MFA	5
Karen	F	BA	5
Samantha	F	BFA & MFA	5

Leslie shared her experiences balancing her career as an artist with a job in corporate sales before she made the decision to return to graduate school to pursue a degree to teach theatre, something she was passionate about. She later found out that the degree she earned prohibited her from obtaining a traditional K-12 license in Minnesota, unlike other states, such as

Arizona and Tennessee. However, she felt strongly that her education supported her in learning to teach at this school.

I decided to make a change about 10 years after graduating with my undergraduate degree and continuing to get no sleep because I worked 40-50 hours per week in corporate sales and then rehearsed, performed, toured, and everything that went along with all of that in my spare time. I returned to graduate school to get a degree to teach the thing I'm most passionate about, theatre. I went to Arizona State and got a MFA in acting. You can teach K-12 in a lot of states with a terminal degree, but not in Minnesota. When I moved back here it was disheartening that getting a teaching license in Minnesota was not what I expected. It basically required me to start over. It was disheartening because teacher training was a part of the MFA program at Arizona State. It wasn't specifically for high school students, but it was how you teach the thing you do. It was a formalized process at Arizona State. I know it is not like that everywhere, but that was my experience and education, so I knew I could figure out teaching and teach at this school.

Professional. Twelve of the teaching artists reported working professionally for five or more years within their artistic discipline in addition to teaching at the school. The remaining participant graduated last year with her undergraduate degree and was working on obtaining gigs as a professional artist in addition to teaching at the school. The artists' professional experiences provided significant context for the curriculum they developed and taught in each of their assigned classes at the school. Those few with less or no professional experiences used their experiences as a high school student or college student as a frame of reference for teaching.

Teaching. Six artists shared prior experiences teaching a master class, a class taught to students at the school in a performing arts discipline by someone deemed to be an expert in that discipline, for students at the school before making the decision to accept a teaching assignment. Nine artists reported residency experiences that provided a dedicated time and space for creative work in public schools, private schools, community education programs, programs for disabled youth, lock down schools, and juvenile detention centers that spanned age groups for short and longer periods of time depending on the goal(s). These residencies often occurred in classrooms or other school spaces under the supervision of the students' classroom teachers. Samantha described residencies as a "one time only" with no real opportunity to see students develop over time. In Samantha's opinion residencies "always seem more about how many students you can serve rather than how well you can serve students."

Eight participants reported teaching at summer camps prior to their current teaching position at the school. They expressed this as critical to having an idea about what they "were getting themselves into," as Steve stated, in reference to accepting a teaching position at the school. Steve further stated how he gained the confidence to accept the teaching position at the school as a community expert.

I was asked by a friend working at a large arts organization in the area to help put together a summer theatre program. I had prior experience teaching at summer theatre camps and done some private acting coaching, but nothing on the scale of deciding and creating what we wanted this unknown thing to be. We ended up getting it together and ran it for three years. That experience made me feel like yeah, I think I'm at the point now where I have the skills and abilities to communicate with others in a way that they

can learn. I also thought it would help me work in a classroom setting, you know, in front of a group of people instead of individually.

The demographic information and prior and relevant experiences of the artists as they learned to teach provided context for the data collected during my interviews of participants. Each community expert's educational, professional, and prior teaching experiences influenced their experiences of learning to teach at the school and site for this study. These variables, in turn, impacted how the participants, professional artists working as classroom teachers, learned to teach without partaking in a formal teacher preparation program.

Data Collection

An important characteristic of qualitative research is “the researcher is the primary instrument for data collection and analysis” (Merriam & Tisdell, 2016, p. 16). I served as the instrument for data collection for my study to directly hear the artists' experiences of learning to teach and the meanings they made from those experiences. I collected data through individual semi-structured interviews with each artist. I used this favored method of phenomenological data collection because it focused on the individuals' accounts of their experiences (Moustakas, 1994). I asked the artists open-ended questions during their interviews and often asked them to elaborate on statements about their backgrounds, prior and relevant experiences, and experiences of learning to teach.

I allocated time at the beginning of each interview to describe the purpose of my study, explain the interview process, review the previously completed informed consent form, and answer questions. I also explained how I intended to maintain participant anonymity and ensure each artist understood their contributions to my study were voluntary. My initial questions helped me learn about each artist's background, education, and path to becoming a teacher at the

school. My subsequent questions, aligned to my central research question, guided each artist along a timeline of learning to teach.

I began each interview by asking participants to tell me about themselves. I collected background information about their work as artists, their highest levels of education, and what led them to apply for a teaching position at this high school for performing artists. The artists described prior experiences related to their roles as classroom teachers at the school. I then asked participants a series of questions related to my central research question (See Appendix C for Interview Questions). Moustakas (1994) suggested two broad, general questions to align all other questions to when collecting data in support of the central research question: (1) What have you experienced in terms of learning to teach [the phenomenon]? and (2) What contexts or situations typically influenced or affected your experiences of learning to teach [the phenomenon]? I used these two broad questions to develop the questions I used when interviewing participants.

Each interview moved forward along a timeline. Participants began describing their experiences of learning to teach by recalling their first teaching assignments at the school, including what they did individually or what the school provided them in preparation for their first day in the classroom. I invited participants to walk through their first days, month, and year, or two, teaching, if applicable, expressing their thoughts, feelings, questions, successes, and challenges. I questioned participants about the assumptions and beliefs they held and asked them to describe what was different than expected.

I asked each community expert to describe themselves as a teacher. How do you think you learned how to be the teacher you are today? Were there any defining moments in your experiences? What learning do you consider most critical to the process? Do you receive

feedback from your supervisor and how often? How would you describe the feedback and what do you do with the information? Do you have any areas of interest for professional development? I also sought to learn what advice the community experts would give to new community experts. I moved toward ending the interviews by asking if there was any additional information about how the artists learned to teach without completing a formal teacher preparation program. I then transcribed each audio-recorded interview soon after its completion.

I audio-recorded each interview to preserve the exact responses from each participant. I shared the transcribed interviews with the corresponding participants and requested the participants review their data to ensure I accurately documented their interviews. I invited participants to provide feedback after reviewing their data. I labeled the recordings and documents for each participant with an alias. Data collected during my study remains securely stored.

Data Analysis

As I completed and transcribed the interviews, I began analyzing my data. I used Moustakas' (1994) modification of the Van Kaam Method of Analysis of Phenomenological Data (1959, 1966). This modified method supported a method of analysis aligned with data obtained from human subjects. I found this method useful because it required me to analyze the data using a fresh perspective by bracketing out my own experiences. This "transcendental" approach, common to phenomenological research, provided an approach to data analysis in which everything was perceived freshly, as if for the first time. This was important for my study given my role as an administrator at the school where the participants taught.

I analyzed my data using Moustakas' (1994) modified method as a guide for each step. First, I listened to the audio recordings of the interviews. Second, I transcribed each audio

recording verbatim. Third, I used an electronic spreadsheet to cluster data into thematic labels representing how each participant experienced the phenomenon of learning to teach. Fourth, I reviewed the constituents for each participant for relevancy to my central research question. The common constituents constituted the emergent themes of the artists' experiences of learning to teach. The next two steps correspond to the findings of my study.

In the fifth step, I defined the invariant constituents that described the community experts' individual textual descriptions. I analyzed the constituents, including verbatim examples that represented the individual textual description of learning to teach for each participant within the theme "The Artist Shapes the Teacher" and its subthemes. In the sixth step, I used these descriptions along with imaginative variation to develop common themes representative of individual structural descriptions. The individual structural descriptions of the phenomenon learning to teach collectively represented the participants' experiences in the theme "Sink or Swim: The Experiences of Artists as Classroom Teachers." Together, the individual textual descriptions, the individual structural descriptions, and the units of meaning within each represent my findings. Further analysis of my findings support the textural-structural descriptions of the collective by highlighting individual experiences with the themes and subthemes of stage-based teacher development.

The seventh step of constructing textural-structural descriptions of the meanings and essences of the experience of learning to teach for community experts individually and as a group is the analysis chapter of my study. I developed the textural-structural descriptions of the community experts by analyzing the invariant constituents and themes described above through two foundational theories of teacher development, Fuller's (1969) developmental conceptualization of teacher concerns and Berliner's (1988) developmental theory of skill

learning in teachers. I described the similarities and differences of the community experts' experiences of learning to teach, as compared to Fuller's (1969) and Berliner's (1988) stages of development in the process of learning to teach for traditionally prepared teachers. Lastly, I developed a composite description of the meanings and essences of the experience of learning to teach that support stage-based models of teacher development. An electronic spreadsheet assisted me in completing these seven steps of data analysis.

I used alphanumeric codes to designate, organize, and analyze each invariant constituent and thematic label described above within Microsoft Excel. I represented the textural and structural themes for participants in two tables (see Table 1 and Table 2). The tables allowed me to construct the textural and structural themes and subthemes that represented the experiences of learning to teach for each participant. Analysis of the textural and structural themes and subthemes allowed me to establish a textural-structural description of learning to teach through the lenses of two stage-based teacher development theories. This process supports my composite description of learning to teach [the phenomenon], which conveys the meanings and essences of the experience of learning to teach for the participants, and this study's conclusions, implications, and recommendations, as well as opportunities for future research.

Reliability and Validity

"All research is concerned with producing valid and reliable knowledge in an ethical manner" (Merriam & Tisdell, 2016, p. 237). Merriam and Tisdell further stated that research conducted and presented within the parameters of the qualitative tradition and corresponding accurately to the real-world is considered reliable and valid. They expressed that researchers need to feel confident in the results of their studies. Professionals conducting research in applied fields need confidence in their results because the practitioners they inform intercede in people's

lives. For example, as a school administrator I do not want to implement a series of professional development workshops for beginning teachers or community experts without some certainty of its probable success. Understanding is the typical motivation for conducting a reliable and valid qualitative study. I sought to understand the experiences of how professional artists learned to teach without partaking in a formal teacher preparation program in this study.

Internal validity addresses the question of how the data aligns with reality. One assumption of qualitative research is the reality is all-inclusive, multidimensional, and in a state of constant alteration, which makes it impossible to ever actually capture reality (Maxwell, 2013). This leads many researchers to argue validity is a collection of conclusions rather than methods. Maxwell (2013) contested these statements and argued, “Validity is also relative. It must be assessed in relationship to the purposes and circumstances of the research, rather than being a context-independent property of methods or conclusions” (p. 121). Qualitative research explores people’s constructions of reality or how they fathom the world. As such, context and variation among participants can increase the validity of a qualitative study.

I expected variation in how the artists experienced the phenomenon of learning to teach at a high school without completing a formal teacher preparation program. This highlights a benefit of human beings as the primary instrument of data collection in qualitative research. As a researcher, I had direct access to data because I did not have to interject an instrument for data collection between myself and the participants (Merriam & Tisdell, 2016). This put me “closer” to the participants’ experiences of learning to teach and allowed me to clearly identify the details of their experiences.

I also employed additional strategies for ensuring internal validity. One such strategy was member checks or respondent validation. I used this strategy in my study by petitioning for

feedback from some of my participants on my emerging findings. Doing this was crucial to ensuring I ruled out any possibilities of misinterpreting what participants reported or incorrectly analyzing their perspectives in relation to their experiences of learning to teach. This technique assisted me in identifying my own biases and misunderstandings in my observations (Maxwell, 2013). I used one additional strategy beyond the process described above to certify internal validity.

The second strategy I utilized further supports the integrity of this study. This strategy is represented in the next section. I address my position as an administrator at the site of this study and my ethical responsibilities as a researcher, which included addressing my biases, outlook, and beliefs as they pertained to my study (Merriam & Tisdell, 2016). I clarified my position in this study so readers can better understand how I arrived at certain interpretations of the data. This is important because qualitative research is concerned with knowing “how a particular researcher’s values and expectations influenced the conduct and conclusions of the study” (p. 249).

Ethical Considerations

“Doing good work is a process in which the methodology and the ethics of the work overlap” (Seidman, 2013, p. 140). The researcher-participant relationship during this study required consistent acknowledgement and management. A limited group of professional artists received permission from the state to work as community experts during the time of this study. Many of the artists permissioned by the state work at one school. I am an administrator at this school. A study occurring at my own organization raised issues of power and risk to the researcher, the participants, and the site. I explored whether or not the possibility of collecting good data existed before conducting my study. I needed to acknowledge the power imbalance

that existed between the participants being studied and me. At any time during my study a power imbalance could develop, perhaps without being known to me or the participants (Creswell & Poth, 2018).

To address these ethical concerns, I put forth that the school I work at is quite different from most traditional K-12 schools in that it employs an artistic director, an experienced professional artist and licensed K-12 principal, to direct all aspects of arts education and programming at the school. As the superintendent, I am responsible for the school in entirety, but the “specifics”, which include mission and vision alignment, curriculum development, staffing, employee evaluations, and day-to-day operations in the arts program and interactions with the artists pertaining to teaching and learning is the sole responsibility of the artistic director. I do not make employment recommendations, hire or fire, or evaluate any professional artists employed to teach at the school.

Furthermore, the school’s Board of Directors granted me permission to recruit participants for this study from the school. They expressed value in potentially gaining a better understanding of how community experts, specifically professional artists, at the school learn to teach without partaking in a teacher preparation program. The findings of my study benefit our school and its leadership and teachers, as well as other K-12 schools, leadership, and practitioners choosing to support non-traditional models of education. With little to no research on this topic in the field of K-12 education my study presented a unique opportunity to begin to understand the phenomenon of learning to teach for a select group of artists. In addition, my study may initiate further research on this topic in the future.

I conducted this research in my own “backyard.” I utilized a research assistant, a method recommended by the Institutional Review Board (IRB) to eliminate the presence of a power

relationship during the recruitment of participants. I implemented the strategies described in this chapter to increase validity and ensure the data collected, analyzed, and reported represents an accurate account of the experiences of learning to teach, as described by the participants in my study. I believe it was important to conduct this study because it allowed new voices to be heard in the field of K-12 education, which is a significant contribution to the body of research pertaining to how non-traditional teachers learn to teach without completing a teacher preparation program.

Summary of Methodology

My research topic and question grew from a personal interest to understand how professional artists, a non-traditional group of high school teachers, learned to teach without partaking in a formal teacher preparation program. My goals, aligned with this approach, were to describe the participants' lived experiences of learning to teach, identify any meanings produced or sustained in relation to their experiences, depict the "essence" of the phenomenon of learning to teach for the artists, and compare the development of community experts to traditional teachers using foundational theories of teacher development. In conducting my study, I took steps to address reliability, validity, and my ethical responsibilities as a researcher.

I achieved these goals by collecting data through 13 semi-structured interviews during which the community experts shared their experiences of learning to teach. I analyzed the data collected using Moustakas' (1994) modified process of the Van Kaam Method of Analysis of Phenomenological Data (1959, 1966) as a guide. This process allowed me to analyze and organize the invariant constituents into themes and subthemes that represent the individual textural descriptions and individual structural descriptions of participants when learning to teach [the phenomenon]. I then examined the findings through two theoretical lenses of teacher

development. These steps established a collective textural-structural description of learning to teach by highlighting the experiences of individuals. I drew conclusions based on a composite description of participants' experiences of learning to teach [the phenomenon], identified the implications of my study, made recommendations based on my findings, and suggested opportunities for future research.

CHAPTER FOUR: FINDINGS – THE ARTIST WAY OF LEARNING TO TEACH

This qualitative study focused on understanding the experiences of professional artists as they stepped into the role of classroom teacher at a performing arts high school and learned to teach. This section highlights the voices of 13 artists working as community experts in their first through fifth years to provide conservatory-style training to students within their artistic disciplines. They shared the values that comprise the identity of an artist and explained how these values, along with their professional knowledge, skills, and performance abilities influenced their experiences of learning to teach. I organized the invariant constituents into themes and subthemes that represent the textural and structural themes of each participant according to the fifth and sixth steps of Moustakas' (1994) modification of the Van Kamm Method of Analysis of Phenomenological Data (1959, 1966), which I used as a guide to identify, organize, and analyze my findings. In this chapter, "The Artist Shapes the Teacher" is a collective representation of the textural themes and "Sink or Swim: The Experiences of Artists as Classroom Teachers" is a combined depiction of the structural themes that emerged from the participants' experiences of learning to teach.

The Artist Shapes the Teacher

The artist identity shaped teachers working as community experts in a traditional high school setting. Although first and foremost artists, over time they became artists and teachers and eventually artist-teachers when these two roles blended. Whether in the professional community or in a high school classroom, the artists worked with a sense of purpose. They achieved purpose in their work through a mindset formed by an identity that integrated values centered on performance and continuous learning. This mindset shaped their experiences of learning to teach. The overarching textural theme "The Artist Shapes the Teacher" includes

themes centered on performance and continuous learning and subthemes representing the integral values of the artist identity that influenced the community experts as they learned to teach.

Data from participants' interviews contained textural aspects that aligned with the represented subthemes and subsequently the overarching themes of how the artist shapes the teacher. Table 2 details how no one participant conveyed textural aspects for every subtheme. Additionally, the interview data from one participant could represent subthemes different from those of another participant. For example, a textural aspect of Alison's interview described her being on stage. She conveyed a sense of presence when she described being on stage. Therefore, this textural aspect was categorized under the subtheme "presence," and noted as 1.b. When comparing the textural aspects of Alison's interview to Laura's there was no textural aspects of Laura's interviews that aligned with the subtheme "presence." Table 2 below depicts the invariant constituents or textural aspects for each interview and the corresponding themes and subthemes for each participant.

Table 2. Textural themes for participants.

Participant	Themes	Subthemes	Textural Aspects of Themes
Alison	1. Performance	1.a. Passion	1.a. Provided purpose
	2. Continuous Learning	1.b. Presence	1.b. Being on stage
		1.c. Collaboration	1.c. Partnership
		2.a. Relevance	2.a. Practice for college and life
		2.c. Adaptation	2.c. Communication barriers
		2.d. Growth	2.d. Growth mindset
		2.e. Networking	2.e. School affiliation
Laura	1. Performance	1.c. Collaboration	1.c. Sharing classrooms
	2. Continuous Learning	2.a. Relevance	2.a. Applying knowledge
		2.b. Reflection	2.a. Applying skills
		2.d. Growth	2.b. Journaling
		2.e. Networking	2.d. Growth mindset
			2.e. School affiliation

Participant	Themes	Subthemes	Textural Aspects of Themes
Rachel	1. Performance 2. Continuous Learning	1.a. Passion	1.a. Feeling about work
		1.c. Collaboration	1.c. Tapping into resources
		2.b. Reflection	2.b. Weekly meetings
		2.c. Adaptation	2.c. Out of your control
		2.d. Growth	2.d. Growth mindset
Steve	1. Performance 2. Continuous Learning	2.e. Networking	2.e. School affiliation
		1.a. Passion	1.a. Educational experience
		1.b. Presence	1.b. Connects with audience
		2.c. Adaptation	2.c. Deep end of the pool
		2.e. Networking	2.e. School affiliation
Andrew	1. Performance 2. Continuous Learning	1.a. Passion	1.a. Educational experience
		1.b. Presence	1.b. Being a “legit artist”
		1.c. Collaboration	1.c. New learning opportunity
		1.d. Relationships	1.d. Safe space
		2.a. Relevance	2.a. Understanding students
		2.c. Adaptation	2.c. Rolling with changes
		2.d. Growth	2.d. Development
		2.e. Networking	2.e. Organizational affiliation
Michelle	1. Performance 2. Continuous Learning	1.a. Passion	1.a. Connected to teaching
		1.b. Presence	1.b. Communicate background
		1.c. Collaboration	1.c. Challenging for part-time
		1.d. Relationships	1.d. Honesty
		2.b. Reflection	2.b. Post-mortems
		2.c. Adaptation	2.c. Living out of a suitcase
		2.e. Networking	2.e. School affiliation
Dylan	1. Performance 2. Continuous Learning	1.b. Presence	1.b. Respect for art form
		1.c. Collaboration	1.c. Working together
		1.d. Relationships	1.d. Student initiated
		2.e. Networking	2.e. School affiliation
Leslie	1. Performance 2. Continuous Learning	1.a. Passion	1.a. Educational experience
		2.a. Relevance	2.a. Making connections
		2.c. Adaptation	2.c. Quickly changing plans
		2.d. Growth	2.d. Growth sparks curiosity
		2.e. Networking	2.e. School affiliation
Tyler	1. Performance 2. Continuous Learning	1.a. Passion	1.a. Educational experience
		1.b. Presence	1.b. Building trust
		1.c. Collaboration	1.c. Appreciating people
		1.d. Relationships	1.d. Recognizing differences
		2.b. Reflection	2.b. Post-mortems
		2.e. Networking	2.e. Organizational affiliation

Participant	Themes	Subthemes	Textural Aspects of Themes
Jason	1. Performance	1.a. Passion	1.a. Educational experience
		1.b. Presence	1.b. Communicate background
	2. Continuous Learning	1.c. Collaboration	1.c. Getting creative
		1.d. Relationships	1.c. Asking questions
		2.a. Relevance	1.d. Develop over time
		2.c. Adaptation	1.d. Maintaining the pulse
		2.d. Growth	2.a. Aligns with mission
		2.e. Networking	2.c. Quickly changing plans
			2.d. Being able to open up
			2.e. Community affiliation
Jonathan	1. Performance	1.c. Collaboration	1.c. No boundaries
	2. Continuous Learning	1.d. Relationships	1.d. Develop over time
		2.c. Adaptation	2.c. Quickly changing plans
		2.e. Networking	2.e. School affiliation
Karen	1. Performance	1.a. Passion	1.a. Provided purpose
	2. Continuous Learning	1.c. Collaboration	1.c. New learning opportunity
		1.d. Relationships	1.d. Guidance
		2.e. Networking	1.d. Support
			2.e. Student Affiliation
Samantha	1. Performance	1.a. Passion	1.a. Connected to teaching
	2. Continuous Learning	1.b. Presence	1.b. Holding attention
		1.c. Collaboration	1.c. Constant feedback loop
		1.d. Relationships	1.c. Seeking help
		2.b. Reflection	1.d. Creating space
		2.c. Adaptation	1.d. Openness to feedback
		2.e. Networking	2.b. Post-mortems
			2.c. Quickly changing plans
			2.e. School affiliation

The Artist is a Performer

Artists are performers and perform with purpose. Artists have certain attributes and skills that allow them to do their work. These attributes and skills comprise a system of values for artists. To be able to perform, artists must possess the skills necessary to communicate their values. These values include the following: (a) passion, (b) presence, (c) collaboration, and (d) relationships and influence the artists' performances as teachers and their experiences of learning to teach.

Passion. Ten community experts described their role and work as artists as a calling; it is their passion. They displayed a deep emotional connection to their artist identity and profession.

Their artistic desires lived deep within their bodies and souls. This is not a force that can be turned off or suppressed. It defined who they are as people and how they live their lives.

Teaching within their artistic disciplines allowed the artists to convey their passion for their artistic disciplines to students. When teaching students, the artists applied their passion for their specific art form to inspire and engage students. They taught students about what it means to live and work as artists. This included the knowledge and skills necessary to appreciate the discipline and profession. Passion meant different things to the artists. Some viewed it as a discovery and love of their art form, while others saw passion as a motivator to be a teacher.

Discovering a passion for the arts. Jason, Steve, Tyler, Leslie, and Andrew connected discovering their passion with an educational experience. Jason found his passion for acting in high school. His love of acting guided him in pursuing further education, training, and professional work as a theatre artist. Steve shared a similar experience and explained it as being “bitten by the theatre bug” in high school. Tyler took a course entitled “Blacks in American Theatre” as an undergraduate student after searching for classes that included the voices and experiences of African Americans. After taking the course, Tyler was at a pivotal moment in his life. This course put him on a path that clarified his life’s purpose, fed his passion, and defined his work as a professional artist and teacher. Leslie knew she was passionate about her art form because she wanted to go back to graduate school to learn how to teach it to others. Andrew described something one of his undergraduate professors once said that has always resonated with him. “I had a professor in college that said going into the arts was like becoming a priest. It’s a calling that comes with a really strong pull to give back in some way; you just can’t shake it.”

Alison and Karen explained how passion gave them purpose. Passion was a gut feeling Alison got when she knew what she was doing was engaging and meaningful. Karen described passion as the most important element she brought to her work. She struggled her first year of teaching because she didn't know how to teach the students the thing she loved doing, the thing that consumed her whole life and being. Karen shared, "I learned you can't teach passion, but as a teacher you can help students find what they are passionate about." She also thought passion, both for the arts and for teaching was the reason why some community experts kept returning to teach at the school year after year while others did not.

Michelle and Samantha connected passion to their teaching. Michelle described the passion you have as an artist as "balancing the rewards with the exhaustion." She explained she feels this same balancing act when teaching because teaching is "all consuming" too – you need to put all of yourself into it. When you do that without thinking, Michelle claimed you have found your passion and purpose. Samantha knew her passion extended to her teaching when she realized the combination of being an artist and teacher was the work that she loved the most. Teaching was her favorite part of the day. Rachel did not have a definition for passion, but instead described it as feeling connected to her work as an artist and teacher. Rachel said, "You know when you've found your passion because you enjoy going to work. Going to work makes you happy."

The artists described the ability to be present in the moment when they brought passion to their work whether it was as artists or teachers. Jason believed by the end of the third year of teaching the identity of artist-teacher solidifies and the artist and teacher becomes one and the same. Performing artists get into character when they take the stage. For the artist-teacher this performance became fluid as the two roles converge. The artists displayed confidence in their

knowledge, skills, and performances as teachers while still realizing their values as artists. The artists' passion for their art form gave their work as artists and teachers meaning. This feeling of purpose allowed artists to exist in the moment and take command of the stage or classroom and move their audiences forward.

Presence. Eight community experts referenced how artists are good at being present in the moment. Artists, like teachers, are always “on stage” and ready to perform at a moment's notice. It may appear like they spent countless hours preparing for that moment, but they have an extraordinary ability to assess the situation, read the audience, and engage people in meaningful ways that leave lasting impressions. Displaying presence in a situation conveyed confidence in one's abilities, but also built confidence in others by giving them the courage to participate. The community experts cited this as a valuable skill for professional artists and classroom teachers. The teachers wanted to build confidence in their students to encourage greater participation when teaching. Greater student participation yielded greater learning.

Communicating presence in the classroom. When Alison entered the classroom, she thought about it as the same experience as going on stage. She explained it as showing command of the space, capturing the audience's attention, and guiding them on a journey – wherever it may lead. Like Alison's statement about capturing her audience, Steve believed the job of an artist is to invite the audience into the performance. He applied this same concept when teaching by establishing a presence in the classroom and inviting students to connect and engage with him in meaningful ways. Samantha described how she established a presence in the classroom her first few days of teaching to encourage student participation. She used her collection of the greatest games of improvisation she knew at the time. She admitted she had no

idea what she was doing the first few days but kept the focus on her and continually adjusted her performance to hold the students' attention.

Jason and Michelle referenced establishing presence by letting the people you work with know your professional background. As teachers, they shared this information with their students. They wanted their students to see them as knowledgeable, able to make a living as artists, and exhibiting confidence when demonstrating their skills and abilities. Artists who established a presence in the classroom earned the respect of their students. Andrew discussed the value in students knowing he is a "legit artist." He expressed the importance of actually doing what he is teaching to be confident in the classroom. His experience made him a more credible teacher in the eyes of his students.

Dylan believed he established presence by conveying a respect for his art form. Dylan taught stage combat, which requires students to learn and practice specialized skills and techniques specific to the discipline. If students failed to respect the art form and Dylan's presence in the classroom as the instructor, they could injure themselves or someone else. Tyler defined presence as being able to establish trust in who you are as a person and an artist and what you bring to the table. When pursuing his undergraduate degree, Tyler began working as a teaching artist in various contexts. He often taught master classes in theatre to people twice his age. He shared his need to build trust with his students before any real learning or work could occur.

The passion and presence the community experts brought to their work as professional artists and classroom teachers invited collaboration. Passion and presence were more than just a state of mind and being. A passionate and present teacher conveyed an energy that filled a space. When students saw the passion and presence the artists brought to their teaching and felt

the energy in the classroom, they sensed the invitation to engage in a collaborative process – the process of learning.

Collaboration. Artists are collaborators by nature. They strived to weave a web of partnerships within and across milieus. Eleven of the artists described collaboration as central to their work as artists and teachers. Collaboration took different forms. Some talked about how they used collaboration as a necessary process in their work with students and colleagues, including both fellow artists and teachers. Four teachers viewed collaboration as essential to their work with students. They approached teaching as a collaboration where not only the students learned new knowledge and developed their skills, but also the artists learned too. They learned how to be better teachers by collaborating with students and other teachers. Five community experts emphasized the value they placed on collaborating with other artists and community experts. Overall, the community experts expressed greater satisfaction in their roles as artists and teachers when opportunities for collaboration existed in either the context of art or teaching or both.

Creating opportunities for collaboration. Andrew and Karen considered collaboration to be an opportunity for new learning. Andrew emphasized the importance of collaboration. He believed it gave people the ability to learn multiple ways of thinking about something. Andrew shared his belief that when an individual values collaboration there is more creative choice in one's own learning process. Karen used collaboration to challenge her to expand her thinking and take risks as an artist and teacher. Samantha described collaboration as a constant feedback loop. It is a process of give-and-take where every participant involved is invested in the outcome. Samantha described her investment in learning to be a high school classroom teacher.

In her opinion, the better the teacher the more the students learn. Samantha viewed student feedback as critical to her process of learning to teach.

Tyler spoke about how collaboration required an appreciation of people. He believed an appreciation for the human condition comes effortlessly for artists. Tyler referenced needing to appreciate young people to be an effective teacher. As an artist he saturated his teaching with communications to his students that they are smart, capable, trustworthy, and full of ideas of substance. Tyler saw this make room for collaboration to occur in the classroom. Tyler described it as, “you give; they give, you learn; they learn; you do better; they do better.”

Alison, a dance teacher, valued what her students brought to their partnership. She explained what collaboration looks like in her classes.

I get to dance every day and develop as an artist. This happens in collaboration with the students in my dance classes. I am teaching them, and they are teaching me. That is the nature of the arts and being an artist.

Jason described the collaborative process with the students as “getting creative.” He explained that “there is no map for every student and every situation.” Teaching and learning are processes that require teachers and student to work together. Jason believed in being intentional and making space for collaboration to occur. He thought collaboration happens naturally when there is designated space for people to work together. Dylan explained the importance of making space for collaboration. He stressed it was crucial to his art form because of the physical nature of stage combat. This also meant collaboration was a key aspect of his work with students and the classroom environment. According to Dylan, collaboration always occurred when teaching and learning stage combat. The safety of the instructor and students was potentially at risk if collaboration was minimized or absent.

Rachel, a first-year community expert, thought of collaboration as the ability to tap into available resources, particularly junior and senior students along with more experienced colleagues. Laura, another first-year teacher, discussed how sharing classrooms supported collaboration. Even though no dedicated time existed during the school day for collaboration to occur, Laura valued the times she crossed paths with colleagues during the day. The brief time to connect or converse with another artist during the day often made a big difference in how she approached her work in the classroom as both an artist and teacher. Laura became a better teacher because of these informal encounters.

Michelle, a third-year community expert, recalled an opposite experience. She tried to create opportunities to collaborate with other community experts when she first began teaching at the school but found it difficult because of her part-time status. She felt isolated and this left a void her first year of teaching because it did not align with her professional practice as an artist. As Michelle became more familiar with the structure of the school and its systems, she found ways to secure time for the collaboration necessary for continued development as an artist and a teacher.

Samantha, a teacher with five years of experience, described how comfortable she felt going to her colleagues when she experienced challenges as a teacher. She said, “People care and want to help you make it better for the students and yourself, but you need to be willing to take the first step to seek out help.” Jason, another experienced teacher, talked about going into the teacher workroom and hearing community experts collaborating on a regular basis.

Jason explained how the teachers initiated and directed conversations through questions. Someone asked a question to initiate a conversation and then dialogue began with a lot of back and forth of ideas, examples, suggestions, or solutions. The situations the teachers discussed

determined how long the conversations lasted. More challenging situations resulted in longer conversations, sometimes over multiple days.

Jonathan recalled when he created an opportunity for students to collaborate with senior citizens. This opportunity stemmed from him asking a question a few years ago that evolved into a greater conversation with other community experts at the school. That collaboration is now an intergenerational elective course at the school. Jason described collaboration as a process absent boundaries where artists share in the responsibility to ensure these boundaries stay nonexistent. This allowed new work to happen.

The artists formed and strengthened their relationships with others through collaboration. Relationships tended to develop naturally between community experts and their students when opportunities existed for students to engage in the collaborative processes that represent their art forms. The artists teaching at the school believed it was as valuable to build relationships with their students as it was for them to form relationships with other artists and educators.

Relationships. The work of an artist requires vulnerability. The presence of vulnerability within the school's artistic environment allowed relationships to form and trust to develop. Eight artists cited the importance of establishing relationships and nurturing them over time. The community experts felt their relationships provided them a source of support and encouraged their development as artists and teachers. In learning to teach, the teachers prioritized establishing relationships with their students and colleagues at the school. Making this a priority came naturally as it aligned with their work as artists in the professional community.

Establishing relationships with others. Andrew believed the nature of the arts fosters relationships. "The arts are about expressing yourself and your ideas, communicating with one

another, and listening to each other.” Andrew credited the diligent efforts by artists to create safe spaces because doing so allows relationships form and grow quickly among artists and between the community experts and students. Jonathan explained how relationships develop over time. He thought they required more effort on the front end and then maintenance moving forward. Jason stated something similar, but expanded by saying, “An artist wants to know what makes someone tick. They put that effort in on the front end because they know it influences what happens next. They will continue to check in, so they don’t lose the pulse.”

Karen described being deliberate in developing relationships with her colleagues. Karen expressed needing to establish relationships with her colleagues, particularly her department chair, during her first few years as she learned to teach. These relationships made Karen feel supported during what she described as a “difficult time trying to figure everything out.” Karen remembered feeling vulnerable frequently during her first few years as a classroom teacher. She turned to her trusted colleagues almost daily for guidance.

Karen remembered most notably seeking assistance in how to translate the work of a professional artist into training for high school students. She first used her skills as an artist to form relationships with her students. Forming relationships came effortlessly for Karen because “this is what artists do; they support each other. My students responded well to feeling supported.” Karen’s relationships with her students allowed her to better manage her classroom. Being able to manage student behaviors allowed Karen to translate her work as an artist into training for her students.

Four artists explained how they established relationships with their students. Michelle found honesty allowed her to build trust and establish relationships that flourished throughout the

semester. Michelle saw the benefits of her approach to building relationships with students when she taught them again the following year.

Tyler developed relationships with his students by recognizing their differences. He provided a context for his approach by sharing his opinion about one of his students regularly experiencing her name being mispronounced by her teachers.

Teachers need to be aware of differences. For example, if you are a white teacher and have students of color in your class you need to be aware that they most likely move through the world differently than you do. These students' names have substantial value. It is a big deal if you mispronounce their names. I can teach them patience, kindness, understanding, and how to advocate for themselves in these situations, but what work are you going to do to improve your practice? You can't even think about building a relationship if you don't put in the work to understand what is important to each student and how it may be different from what you think or your experiences.

Samantha described how she uses the strength of her relationships with her students to create space for collaboration. A key element of the collaborative process for artists is being able to give and receive feedback. Samantha's relationships with her students resulted in their openness to feedback after engaging in the work. Samantha explained why she works hard to establish relationships from the first day she meets her students. "I work really hard to establish relationships with my students, particularly the freshman. If you work at it hard that first semester or the first time you have a student in class, you reap the benefits of the time you put in." I asked Samantha how she learned this. She replied, "I think being a theatre director is all about communication and relationships from start to finish. It is who I am naturally as a person and what I think it means to be a teacher."

Dylan felt relationships were important and valued building relationships with his students relative to their art form. He believed he was always more passive in initiating relationships with students compared to adults because he feared making a mistake. Unless he immediately needed to connect with a student, Dylan waited for his students to initiate developing a relationship with him regarding their artistic studies. This was not Dylan's natural tendency as an artist, but he was more apprehensive in his role of community expert.

The artists' passion for their disciplines, ability to be present in the moment, commitment to collaboration, and dedication to building relationships gave meaning to their work. The work of an artist was relevant if the artist believed it was meaningful. When the work of an artist was relevant it proceeded with intention. The intentional effort was a desire for continuous learning. The purpose of an artist's work varied from performing on stage to training aspiring young artists in a high school classroom.

The Artist is a Continuous Learner

To exist as an artist means to exist as a life-long learner. New learning continued to exist for the artists, teachers, and artist-teachers in every experience regardless of their number of years teaching. Even as an artist-teacher emerged, like the transition of a traditional teacher to "master teacher," experiences continued to foster learning and development. The expanded value system of an artist, which includes the following: (a) relevance; (b) reflection; (c) adaptation; (d) growth; and (e) networking supported the artists in becoming artist-teachers. These attributes not only embodied each artist's existence, but how they sustained and grew professionally as artists and classroom teachers.

Relevance. Five community experts conveyed how their work as artists and teachers must be relevant to have meaning for themselves and others. In the role of classroom teacher,

they taught students what being a professional artist requires. The artistic training provided by the community experts aligned with the requirements of the profession and the mission of the school to train future practitioners in the arts.

Meaningful work is relevant work. Jason recited the school's unique mission to provide conservatory-style training to its students in specific performing arts disciplines. He described how the conservatory model is relevant for high school students. The students who want to pursue a career in the performing arts will likely pursue a conservatory education and training program after graduation. Andrew acknowledged, "I did not understand the world of high school teaching my first year of teaching. I don't think I knew the students well or how to make things relevant or exciting for them. This was something I worked at developing since I started teaching at the school." Leslie explained when she is teaching, she is always thinking about what is germane to being an artist and working professionally as one.

Alison and Laura, both first year teachers, believed teachers are responsible for preparing students for life after graduation. College overwhelmed both Alison and Laura. Alison thought "it was like starting over." At the time, she wished she could apply what she learned in high school to what her professors expected of her in college and the profession demanded of her as an aspiring artist seeking employment. Laura stated, "It's not just about knowledge and skills; it's about how you can apply your knowledge and skills in different situations that matters." Samantha's students often ask her why she levels [works] at the school. She tells them, "My job is to make you a better actor. It also helps me become a better artist. It's all relevant or I wouldn't do it."

The artists conveyed a need to continually feel passionate about their work, assess their presence in their roles as artists and teachers, nurture their collaborative spirits, be able to

establish authentic relationships, and see relevant connections between their identity and work. The artists frequently engaged in self-directed reflective practices to assess their experiences in these areas for the purpose of improving their work. Although the process varied among the artists, their persistent desire to improve prompted them to engage in enduring practices of reflection.

Reflection. A desire for continuous improvement prompted five community experts to reflect regularly on their practices as artists and teachers. Reflection, a necessary component of professional practice for artists, freed their minds to explore alternative ways of thinking about or doing something. The same concept of reflection applied as they learned to teach. Their commitment to professional development required the artists to think critically about the work, process critical events, and entertain options. This resulted in new learning that altered future experiences.

Finding time to reflect on experiences. Laura and Rachel shared their practices of diligently setting time aside for reflection. Laura kept a journal to document her experiences, unanswered questions, and changes she intended to make going forward. Rachel found time to reflect during her weekly meetings with her department chair. Talking through her experiences with a veteran community expert helped Rachel learn how to be a better teacher. Laura and Rachel felt reflecting as a community expert was slightly different than doing so as artists. They both believed there were more variables to consider when in the role of teacher, such as understanding situations that impact students' lives on any given day. Navigating these variables day-to-day made Laura feel less skilled as a teacher compared to an artist.

A "post-mortem" is a collaborative process that allows contributing members to analyze their work and the project start to finish. This is a common event in the artistic community when

a project concludes. Michelle, Tyler, and Samantha explained conducting and participating in post-mortems frequently as artists. They found value in the post-mortem process because they applied what they learned to future projects.

Michelle used a variation of this process after her first year of teaching to improve her organization, time management, and content knowledge before beginning her second year. Tyler's ability to reflect in the moment, allowed him to quickly adapt, if needed, to situations on stage and in the classroom. Tyler made time to reflect with colleagues to expand his thinking as an artist and community expert. Samantha valued the collaborative process of reflection because she said, "it was often a much more efficient and in-depth process compared to what you can accomplish alone."

There is no formula for the work of an artist as it varied greatly. Being tossed into a project and having to figure it out was commonplace in the artists' lives. Like beginning a new project as artists, the community experts found themselves in various situations when teaching. Reflecting on these situations resulted in the community experts being able to adapt in the role of teacher like they would as artists.

Adaptation. Nine artists characterized themselves as adaptable. Piecing together multiple jobs to make a living, traveling from place to place depending on the gig, adjusting based on the audience, environment, and available resources, and becoming attune to various forms of feedback described the lives of the artists. A willingness to take risks made the artists more adaptable as they learned to teach. They tirelessly explored different avenues to find what works best and aligns with their purpose as artists, community experts, and in life. The artists, like teachers, placed value on being able to decipher what is and is not important, focus on what is significant, and let go of what might be considered inconsequential.

Navigating obstacles and embracing change. Michelle described her professional life as “being in a different place every four to sixteen weeks. She became comfortable living out of a suitcase and making the best of every situation because she loved the work, gained experience, and received a pay check, maybe not much, but usually something. Michelle summed up her experience as an artist by saying, “You learn to let go of a lot and figure it out, much like teaching.” When Alison toured, she encountered people that spoke other languages. She adapted so she could figure out how to communicate. She remembered these experiences when she had foreign exchange students in her classes. Steve explained the life of an artist as “being comfortable with constantly being tossed into the deep end of a pool.” He said, “You either sink or learn how to swim. Once you learn to swim you adapt to each pool you get tossed into going forward.”

Andrew believed community experts adapted better in situations that appeared to upset traditional teachers. The examples Andrew provided included moving from room to room, sharing spaces, relocating at a moment’s notice, technology failures, or just having to make some sort of change at the last minute. Artists are familiar with these types of occurrences on the job. Andrew summed it up by saying, “You will drive yourself crazy as an artist, maybe eventually as a teacher too, if you get shook every time something like these things happens.”

Once Rachel heard a core content teacher at the school complaining that he did not get his schedule for the next school year until the middle of June. She laughed because she didn’t even think twice about getting her schedule of classes until a week before the start of the school year. Looking back, she wished she responded to the other teacher.

You must learn to adapt to the information you get when you get it, especially if it’s out of your control. If you cannot adjust, everything will make you mad. It doesn’t mean it’s

not inconvenient sometimes, but you must let that go, dig in, and do your best otherwise you'll get yourself stuck in an unhappy place.

In a classroom of high school students, the ability to adapt became a particularly valuable skill. Leslie, Jonathan, Jason, and Samantha described adaptability as being able to quickly figure out if something is not working and make a change. Leslie learned this early on when teaching summer theatre camps. Some groups of students arrived at camp with prior theatre experience while others did not know the difference between stage left and stage right. She said, "Not every group of students is the same. If you don't assess each new group and adapt your plan accordingly, you potentially face weeks of misery." Jonathan learned to ask his students for feedback when it felt like class, a rehearsal, or a production was not going well. The feedback the students provided allowed Jonathan to quickly adapt a course to better meet their needs. The students responded positively to Jonathan recognizing it was not going well, taking the time to listen to what they had to say, and making changes.

Jason tore up his syllabus his first week of teaching. He became exhausted trying to stick to a syllabus that took him hours to create because he thought that was what good teachers do. The students fought him, figuratively speaking, every step of the way. Everything changed as soon as he let go of it and went back to what he knew as an artist. He said, "I approached the students as a new audience. I figured out where they were at and worked from there. It was a much more positive experience for all of us." He admitted he should have known better. When Jason laid out a master class as an artist it failed miserably if he didn't take the time to learn about who he was working with and what they wanted to get out of the class.

Samantha used her skills as a director when she needed to adapt during a theatre rehearsal. She told me about her approach as a director.

If a scene still isn't working after I've exhausted the various ways of communicating to the actors, I just change the blocking. I change what I can change. That's what I can change. That is really my philosophy in the classroom too. If it isn't working, I'm going to change it up.

Figuring out what she could control helped Samantha adapt as an artist. The ability to adapt influenced her teaching as a community expert. Samantha viewed it as a waste of her time expending energy trying to change things out of her control. She focused her attention on changing what was in her control, such as altering expectations for students when they presented their monologues, because it yielded better outcomes.

Each of the characteristics above comprise an artist's identity. That identity is based on a growth mindset. A growth mindset kept the artists on a path of new learning and continuous improvement. Valuing growth as an artist and teacher supported the community experts in mastering the skills associated with both professions on their path of learning to teach and becoming an artist-teacher.

Growth. Six community experts cited a growth mindset as fundamental to artists. The community experts valued individual growth, whatever it might be, for each student. Less experienced community experts focused on definitive benchmarks for student growth while their more experienced colleagues cited establishing goals around appreciating and engaging in the process rather than concentrating on a product. These goals allowed growth to be accessible to everyone. Andrew believed each person travels their own journey, but the important part is to keep moving forward.

Personalizing the evolution of an artist. All three of the first-year teachers, Alison, Laura, and Rachel, believed in the importance of a growth mindset for artists, but explained

using objective assessments to measure students' artistic talent, something they do as community experts, is the opposite of a growth mindset. Community experts in year three of teaching and beyond referenced using assessments in a different way. They instead measured growth relative to techniques fundamental to the discipline but focused on a growth mindset relative to individual capacity.

Having a growth mindset was one of Andrew's principles that he shared with his students at the start of each term. He told his students after they master the basics, "It's not always about getting it "right," it's about engaging in the training to develop yourself as an artist. What defines you as an artist is different for everyone." Andrew strived to help the students understand the difference between learning the essentials of the art form and being an artist.

Leslie, a fourth-year community expert, explained that a growth mindset sparks curiosity. In Leslie's mind, curious people are the ones that grow the most regardless of context. Jason emphasized the importance of being able to open oneself up as a person. After five years as a community expert and many more as an artist he still believed this must happen before growth occurs. He said, "You have to start somewhere. The first step is being able to open oneself up. The second step is to realize it's not all about you. Every artist starts and grows from these two points."

The artists' attributes helped them form authentic connections with others. The artists were always networking, much like a teacher in a room full of students. They believed forming relationships was a mutual benefit. For many of the community experts in this study their connections resulted in them teaching at the school.

Networking. Many artists learned about the school through someone in their professional network. Nine community experts obtained a teaching position at the school

because they knew an artist already working at the school. The remaining community experts attained their teaching positions through different artistic affiliations.

Cultivating productive relationships. Karen learned about the school through a student that was taking classes at her dance studio. This prompted Karen to contact the school's dance department chair. Karen began teaching part-time as a community expert within about a year after initially reaching out. She began by teaching a few sections of a technique class for dance and musical theatre students. Andrew and Tyler became aware of openings for community experts at the school through affiliated arts organizations. Staff at these arts organizations connected Andrew and Tyler with the principal of school's the artistic program. Lastly, Jason secured his teaching position at the school through a recommendation made by a community member involved in the school's conception.

Summary of How the Artist Shapes the Teacher

Together, the values of passion, presence, collaboration, relationships, relevance, reflection, adaptation, growth and networking weave an intricate web that encompassed the artist identity for each community expert in this study. For the community experts with more experience, the commitment to both artistry and teaching evolved over time into experiences that defined one role, artist-teacher. Using the central aspects of their professional knowledge, skills, and this system of values centered on performance and continuous learning the community experts experienced a process of learning to teach unique to professional artists that became high school teachers without completing a formal preparation program.

Sink or Swim: The Experiences of Artists as Classroom Teachers

The community experts innately utilized their disciplinary and professional knowledge, skills, and performance abilities along with the values that comprise their identity as artists when

learning to teach. Their experiences of learning to teach were analogous to “sink or swim.” The ability of the community experts in this study to swim coincided with how many years they taught at the school. The community experts that learned to swim and subsequently continued teaching at the school progressed along a trajectory that melded the artist and teacher together into an artist-teacher by the fourth- or fifth-year teaching.

I coded and organized the invariant constituents or structural aspects of the community experts’ experiences of learning to teach [the phenomenon] into themes and subthemes, which are represented in Table 3 and explained in greater detail below. This process corresponds to the sixth step of Moustakas’ (1994) method of analysis.

Data from participants’ interviews contained structural aspects that represented subthemes and subsequently the overarching themes associated with the experiences of artists as classroom teachers. Table 3 details how no one participant conveyed structural aspects for every subtheme. Additionally, the interview data from one participant could represent subthemes different from those of another participant. For example, a structural aspect of Alison’s interview described how she believed it was the principal’s responsibility to conduct evaluations of teachers. Evaluations resulted in feedback to teachers on their teaching. Therefore, this structural aspect was categorized under the subtheme “feedback,” and noted as 5.a. When comparing the structural aspects of Alison’s interview to Laura’s there was no structural aspects of Laura’s interviews that aligned with the subtheme “feedback.” Table 3 below depicts the structural aspects represented in each interview and the corresponding subthemes and themes for each participant.

Table 3. Structural themes for participants.

Participant	Themes	Subthemes	Structural Aspects of Themes
Alison	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.a. Assumptions 2.a. Job Training 2.b. Adapt Expectations 2.c. Teaching Style 4.b. Building a Bridge 4.c. Building Rapport 5.a. Feedback 6.b. Planning	1.a. Students want feedback 2.a. Survival; planning enough 2.b. Needed more structure 2.b. More direct instruction 2.c. 1 st year felt rigid 2.c. 1 st year a lot of processes 4.b. Show benefits to students 4.c. Relationships are important 5.a. Principal does evaluations 5.a. Feedback helps me grow 6.b. Plan more than you need
Laura	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.a. Assumptions 1.d. School Systems 2.a. Job Training 2.c. Teaching Style 3.d. Skills 4.b. Building a Bridge 4.c. Building Rapport 5.b. Interests	1.a. Students want feedback 1.d. Overwhelmed with 504s 1.d. Overwhelmed with IEPs 2.a. Scared of long class periods 2.c. 1 st year felt rigid 2.c. 1 st year a lot of processes 3.d. Communicate expectations 4.b. Show benefits to students 4.c. Relationships are important 5.b. Teacher focused PD 5.b. Managing student behavior 5.b. Strategies for heavy issues
Rachel	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.a. Assumptions 1.b. Beliefs 2.a. Job Training 2.c. Teaching Style 3.c. Resources 3.d. Skills 4.a. High School 4.c. Building Rapport 6.b. Planning	1.a. Same as students 1.a. Biases about differences 1.b. Need more knowledge 2.a. Chaos, stress, and failure 2.c. 1 st year felt rigid 2.c. 1 st year a lot of processes 3.c. Needed more experiences 3.c. Not enough time 3.c. Expected more resources 4.a. Focus on the basics 4.c. Relationships are important 6.b. Plan more than you need

Participant	Themes	Subthemes	Structural Aspects of Themes
Steve	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.a. Assumptions 1.b. Beliefs 1.d. School Systems 2.a. Job Training 2.b. Adapt Expectations 2.c. Teaching Style 4.b. Building a Bridge 4.c. Building Rapport 5.a. Feedback 6.b. Planning	1.a. Students like professionals 1.b. Belief could jump right in 1.d. Shock of teacher workshop 2.a. Survival; planning enough 2.b. Adjusted lesson plans 2.c. 2 nd year authentic approach 4.b. Professional knowledge 4.c. Relationships are important 5.a. Principal does evaluations 5.a. Wants course feedback 6.b. Trust your knowledge
Andrew	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.a. Assumptions 1.c. Part-Time 2.a. Job Training 2.c. Teaching Style 3.a. Knowledge 3.c. Resources 4.a. High School 4.b. Building a Bridge 4.c. Building Rapport 5.a. Feedback 5.b. Interests 6.a. Believe in Yourself	1.a. Students like professionals 1.c. Benefit to students 2.a. No one checked on him 2.c. 1 st year felt rigid 2.c. 1 st year a lot of processes 2.c. 2 nd year clarified roles 2.c. 3 rd year artist identity 3.a. Lack of knowledge; clumsy 3.c. Did lots of research 4.a. Student issues challenging 4.a. Develop strategies 4.b. Connect class to real life 4.c. Relationships are important 5.a. Principal does evaluations 5.a. Principal helps solve issues 5.b. Teacher focused PD 5.b. Strategies for heavy issues 5.b. Time for conversations 6.a. Be kind to yourself
Jonathan	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.a. Assumptions 4.a. High School 4.b. Building a Bridge 4.c. Building Rapport 5.c. License 6.d. Patience	1.a. Expectations of teachers 1.a. Only interested students 4.a. Student issues challenging 4.a. Bigger than the teacher 4.b. I'm an artist, not teacher 4.c. Relationships are important 5.c. Frustrated with process 5.c. Process is cost prohibitive 6.d. Be patient with the students

Participant	Themes	Subthemes	Structural Aspects of Themes
Michelle	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.c. Part-Time 1.d. School Systems 2.a. Job Training 2.b. Adapt Expectations 2.c. Teaching Style 3.c. Resources 3.d. Skills 4.c. Building Rapport 5.a. Feedback 5.b. Interests 6.b. Planning	1.c. Avoided school drama 1.d. Overwhelmed with 504s 1.d. Overwhelmed with IEPs 2.a. Lots of figuring stuff out 2.a. Worried about fights 2.b. Learn about students 2.c. 1 st year felt rigid 2.c. 1 st year a lot of processes 2.c. 3 rd year authentic approach 3.c. Bought books on teaching 4.c. Relationships are important 5.a. Principal does evaluations 5.a. Principal is informal 5.a. Her responsibility to grow 5.b. Learning to write rubrics 5.b. Conveying expectations 6.b. Trust your knowledge
Dylan	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.a. Assumptions 2.b. Adapt Expectations 2.c. Teaching Style 4.b. Building a Bridge 4.c. Building Rapport 5.a. Feedback 5.c. License 6.b. Planning	1.a. Like his high school 2.b. Hesitant to push students 2.c. 2 nd year less unknowns 2.c. 3 rd year able to adjust 4.b. Connect class to real life 4.b. Professional knowledge 4.c. Relationships are important 5.a. Principal does evaluations 5.a. Principal helps solve issues 5.c. Discourages with process 6.b. Trust your knowledge
Leslie	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.a. Assumptions 1.b. Beliefs 1.c. Part-Time 2.b. Adapt Expectations 2.c. Teaching Style 4.a. High School 4.c. Building Rapport 4.d. Boundaries 5.a. Feedback 5.b. Interests 6.a. Believe in Yourself 6.d. Patience	1.a. Students less experienced 1.b. Knew enough to teach 1.c. Learn with 25 not 100 2.b. Adjusted lesson plans 2.c. 2 nd year more responsive 2.c. 3 rd year artist identity 4.a. Student issues challenging 4.c. Relationships are important 4.d. Must establish boundaries 5.a. Principal does evaluations 5.a. Principal is informal 5.b. Teacher focused PD 5.b. Strategies for heavy issues 5.b. Time for conversations 6.a. Be kind to yourself 6.d. Take [many] deep breaths

Participant	Themes	Subthemes	Structural Aspects of Themes
Tyler	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.d. School Systems 2.c. Teaching Style 4.b. Building a Bridge 4.c. Building Rapport 4.d. Boundaries 5.a. Feedback 6.c. Timing	1.d. Upset with Student Plans 2.c. 1 st year is about defining 2.c. 1 st year felt rigid 2.c. 1 st year a lot of processes 2.c. 2 nd year confidence 2.c. 3 rd year artist identity 4.b. Connect class to real life 4.c. Relationships are important 4.d. Must establish boundaries 5.a. Principal does evaluations 5.a. Principal helps solve issues 6.c. Plan for one and many
Karen	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.a. Assumptions 1.b. Beliefs 2.a. Job Training 2.b. Adapt Expectations 2.c. Teaching Style 4.b. Building a Bridge 4.c. Building Rapport 5.a. Feedback 5.b. Interests 6.d. Patience	1.a. Students like professionals 1.b. Belief could jump right in 2.a. Survival; planning enough 2.b. Hesitant to push students 2.c. 2 nd year used skills better 2.c. 3 rd year able to adjust 4.b. Connect class to real life 4.c. Relationships are important 5.a. Principal does evaluations 5.a. Makes me want to return 5.b. Utilize network of artists 6.d. Pace yourself
Jason	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.a. Assumptions 1.c. Part-Time 2.a. Job Training 2.b. Adapt Expectations 2.c. Teaching Style 4.a. High School 4.b. Building a Bridge 4.c. Building Rapport 5.a. Feedback 5.b. Interests 6.d. Patience	1.a. Students like professionals 1.c. Avoided school drama 2.a. So many students in a class 2.b. Tried various approaches 2.c. 1 st year felt rigid 2.c. 1 st year a lot of processes 2.c. 2 nd year refining prior year 2.c. 3 rd year artist identity 4.a. Artists “read” people 4.a. Sympathy and sensitivity 4.b. J-Term builds a bridge 4.c. Relationships are important 5.a. Principal does evaluations 5.a. Formal process for others 5.b. Utilize network of artists 6.d. Be patient with yourself 6.d. Be patient with the students

Participant	Themes	Subthemes	Structural Aspects of Themes
Samantha	1. Intro to Teaching 2. Role of Teacher 3. Curriculum 4. Students 5. PD 6. Advice	1.a. Assumptions 1.c. Part-Time 1.d. School Systems 2.a. Job Training 2.c. Teaching Style 3.d. Skills 4.a. High School 4.b. Building a Bridge 4.c. Building Rapport 5.b. Interests 5.c. License 6.a. Believe in Yourself	1.a. Students were independent 1.c. Time to “figure it out” 1.c. Solid foundation 1.d. Challenges with attendance 1.d. Challenges with grading 2.a. No preparation for first day 2.c. 1 st year putting it together 2.c. 2 nd year more response 2.c. 3 rd year artist identity 3.d. Identity and skills as artist 3.d. Translation to teaching 3.d. Difference in accountability 4.a. Outside comes inside class 4.b. Takes workshops for artists 4.c. Relationships are important 5.b. Teacher focused PD 5.b. Strategies for heavy issues 5.b. Time for conversations 5.c. Pursuing a teaching license 6.a. Remember this is a journey 6.a. Each day is only one day

When the artists assumed the position of teacher, they experienced an introduction to teaching, the role and responsibilities of a classroom teacher, the process of understanding, developing, and implementing curriculum, and the multiple facets of working with high school students. The artists also shared experiences and thoughts related to professional development and shared advice for new community experts.

Introduction to Teaching

The introduction to teaching for community experts did not coincide with participation in a formal teacher preparation program, which is the route of most traditionally prepared public-school teachers. The community experts received their introduction to teaching by jumping into the deep end of the pool as classroom teachers. They immediately confronted their assumptions and beliefs about themselves, the school, teaching, and high school students, valued being part-

time teachers, and faced challenges in navigating the elements of public-school systems as they learned to teach.

Assumptions and beliefs about the school, teaching, and high school students.

Eleven artists described their assumptions and beliefs about the school, teaching, or the students they anticipated working with prior to their first day on the job. Ten out of 13 participants cited their prior teaching experiences, even though not as high school classroom teachers, resulted in less assumptions and beliefs about the school, teaching, and working with high school students. First year community experts with minimal or no prior experience working with students seemed the most frustrated in their first year of teaching. They were unable to move past their assumptions and beliefs as quickly as those with prior teaching experiences, regardless of context or duration. Two of the teachers shared how their assumptions and beliefs resulted in them learning more about themselves and using their new knowledge about themselves to become better teachers.

Rachel learned a lot about her assumptions about herself during her first year of teaching. She thought it would be easy to form relationships with high school students since they were older, but that was not the case. The students at the school come from many different backgrounds. Rachel described their lives and experiences as drastically different from her own. Rachel didn't realize she had so many biases. This prompted her to try to be better informed by reading books on teaching, teaching students of this age, and reviewing current research in the field of art education. Rachel wanted to better understand how current issues in society impact her students. She believed expanding her knowledge in this area would better inform her teaching and make her a greater source of support for her students.

Leslie's assumptions about herself heading into her first teaching assignment at the school initially influenced her experiences around learning to teach. She expressed not initially thinking teaching high school students would be personally satisfying because she thought the high school students would not have as much experience as students at the college level. She stated, "The students proved me wrong on so many occasions that first year and still continue to surprise me. Those that do not have experience are so eager and hungry to learn, for the most part." Leslie did not expect to learn so much about herself as an educator of her professional arts discipline. She now holds different beliefs about her students because of her teaching experiences at the school.

I learned that a person's experience and ability doesn't really make a difference at the end of the day. It's more important that you engage, you are curious, you bring a passion for learning, and you have a fire about you. When students approach the work, any work really, in this way this is what makes it so rewarding to teach the students at this school. I didn't anticipate this, but it's an amazing and rewarding surprise.

Jonathan explained his thoughts about the school's mission along with his apprehension about "the other expectations the school has of teachers," when talking about his preliminary assumptions and beliefs. He expected because the mission of the school specifically supported training students in the performing arts that only students with a desire to someday work professionally as artists attended the school. Jonathan remembered feeling shocked when learning about all the facets of high school. The arts training comprised only a portion of students' overall education. Jonathan thought as an arts teacher the only thing he would need to think about was "doing a good job teaching the students his craft." However, he quickly

acknowledged the role included many responsibilities and some, such as working with students with disabilities, he found quite complex.

Three community experts explained their initial assumptions about teaching. Samantha originally assumed students only needed to receive some direction and they would take it from there. It surprised her to learn how much back and forth and revisiting of concepts there is in the process of teaching and learning.

Alison and Laura, both in their first year of teaching, assumed they knew how teachers provided feedback to students. They both thought the students wanted feedback to improve because it is a critical component of developing and advancing personally and professionally. They felt they were wrong; students were not open to feedback unless it was positive. Students took what Alison described as “constructive feedback” personally. Students told Alison the feedback she provided hurt their feelings. Laura said a typical comment from parents after giving their children feedback in class was “my child told me you told them in class you don’t like them.”

Jason, Steve, and Karen expected similarities between the students at the school and those they worked with in the professional community. Jason initially anticipated students to behave in ways that coincided with how serious they were about training in their artistic disciplines. He constantly adjusted his expectations, lessons, and approach depending on how interested the students in his classes appeared to be in learning the art form. It only took Steve a few days to realize working in a high school was nothing like working in the professional community. He described the difference.

It is important to keep in mind that the students who work in theaters professionally are not typical students. They often display maturity beyond their years. It was eye opening

to realize some of the students at the school are still just trying to figure it out and are not super motivated.

Steve thought it took at least his first two years to really understand what high school students need from their teachers. Steve explained teaching requires a “bit more hand holding than I anticipated to get students to engage and move forward with what I am trying to teach them.” Karen expected to walk into class, greet the students, and they would all start dancing like professionals do on her first day. The opposite situation happened. Karen struggled to greet the students. They would not quiet down or listen to her until she raised her voice. She recalled very little dancing happening her first day on the job. Karen learned that although her students chose to attend this arts school many lacked the knowledge and skills seen in professional artists. Karen stated, “Teachers need to realize the majority of students have no idea what it means to be a professional artist.”

Like Steve, Andrew expected students like those from his other experiences. Andrew attended a summer arts school growing up. Because everyone’s interests in their chosen artistic discipline coincided with their attendance at Andrew’s summer camp he thought the same connection existed for the students attending the school. He admitted being extremely surprised to find out some students had no interest in the arts. Andrew expressed not really recognizing this assumption until he began teaching and encountered unresponsive students in his classes.

Dylan’s opinions of the students resulted in a flashback to his own experience as a high school student on his first day of teaching. He felt terrified his first day teaching. He thought teaching might feel like going back to high school where he experienced being pushed and stuffed into lockers, tripped, and teased. He soon realized how open and accepting the students were at this school. They were nothing like his high school peers. He assumed he could

approach all the grade levels he taught in the same way, but quickly learned he needed to adapt to the varied levels of maturity generally characteristic of each grade level. For example, Dylan said, “I had to work more with 9th and 10th grade students on being able to place their hand on someone’s arm for a fight scene and not have it be a giggle fest.”

The value of being a part-time teacher. Five of the community experts talked about how the artists at the school, including themselves, work significantly less than .75 FTE. This is because they have areas of specialty within their disciplines. They only teach classes at the school in the areas they specialize in as working artists.

A part-time induction to teaching helped new teachers avoid the teachers’ lounge, learn how to utilize the network of available resources, particularly other teaching artists at the school, define learning and growth for students, understand what to do and not to do when working with high school students in a public school, and in general, just “figuring it all out,” as Samantha stated during her interview.

Jason and Michelle found starting out as part-time teachers was a benefit. They avoided a lot of the organizational drama because they left after teaching their classes. Jason thought a connection existed between complaining and a teacher’s FTE. According to Jason, “Being a part-time teacher means you are running all the time and less likely to spend any time in the teacher lounge. That’s where a lot of people air their grievances, about everything and anything. It can be overwhelming if you are not used to hearing it.”

Andrew believed having multiple part-time community experts teaching at the school is a benefit not only to the students, but also the teachers. Andrew felt inspired by his network of colleagues and knowing he contributes to a “bigger picture” and students’ learning. Andrew

described how important it is for the students to learn from many people and explore many ways of thinking and artistry.

Andrew previously worked in other schools as an artist in residence. During these experiences he usually saw only one art teacher per school. He felt confident that person never got a break. He described these sole art teachers as “exhausted all the time.” Having only one art teacher seemed like a disadvantage for the students in Andrew’s mind because the students only learn one way of thinking about the arts. The network of artists at this school was important to Andrew because he utilizes them on a regular basis, even in his third year. “If I am having difficulty reaching a student, maybe my colleague can, and I can learn from them and they can learn from me in another situation.”

Leslie explained her thoughts about teaching only one class her first semester at the school. It gave her an opportunity to learn what not to do with 25 rather than 100 students.

I quickly learned a lot about myself that first semester. Fortunately, most of that learning occurred in front of a group of about 25 high school students instead of more. In my first few days I realized that I actually swear a lot. I think that was one thing that was almost immediately apparent for me. I said a swear word and the students made a gasping noise then couldn’t stop giggling. In that moment I made a note to myself – don’t swear. The students’ parents probably wouldn’t appreciate it and I didn’t want to get any calls from parents about it.

Samantha’s experience teaching part-time her first three years provided her a solid foundation before expanding her teaching assignment. She described how much time it took to figure everything out those first few years. She felt teaching part-time afforded her the

opportunity to learn what she needed and do what the school expected of her. She is now often asked by her department chair to mentor new community experts.

Navigating the elements of public-school systems. The elements and expectations associated with working at a traditional public high school are not characteristic of the professional lives of artists. Six community experts experienced a period of adjustment as they acclimated to specific aspects of their positions as classroom teachers. It took time to navigate the basics of a public-school system while also figuring out how to deliver conservatory-style training in the arts to high school students.

Participating in teacher workshops. Steve shared the shock he experienced when participating in a traditional teacher workshop his first year. The school brought in a company that specialized in professional development for staff working in K-12 education. This one-day workshop kicked off the start of the school year. The professional development did not align to Steve's context for workshops as a professional artist.

I couldn't believe what I was experiencing. I kept asking myself, is this what teachers really do to prepare for the start of the school year? If so, I didn't know if I wanted any part of it. We had to do all these activities that were so cheesy. There wasn't any connection to the actual work. There was one part during the workshop when they told us to put one hand on the knee of each person sitting next to us. I wanted to explode! Everyone did it, but there were tons of texts going around after that among the arts teachers mortified at what just occurred. We work so hard in our classes to teach the concept of consent to students. This was a total slap in the face of all our hard work teaching the students what it meant to respect each other. The funniest part about it was they called it an "honor retreat."

Learning procedures for attendance and grades. Samantha found attendance and grading challenging, even in her fifth year. It felt like a “relentless effort to remember to take attendance, to monitor hall and bathroom pass use, and be sure when students break out to do group work no one sneaks out of the room.” Every day felt like Samantha’s first day learning to take attendance. She was unable to explain why doing this task was and still is so challenging.

Samantha knew of certain community experts at the school who have an easier time with the logistical aspects of teaching, such as taking attendance, maintaining a grade book, and using the student information system. These people often took the lead in setting it up for their colleagues who have difficulty in these areas and show them how to complete the required tasks. Jonathan is one of the colleagues Samantha referenced as being skilled with the attendance and grading systems. Jonathan learned these systems quickly. He explained how his colleagues rely on him for assistance, particularly when grades need to be submitted.

Having colleagues like Jonathan made Samantha feel supported as a teacher. However, she continued to try to learn these fundamental elements of being a classroom teacher.

I tried setting it up this year since we got a new student information system, but, again, I couldn’t get it to work. I felt like one of the students in a math class asking, what, when, how constantly! It was so frustrating. It didn’t take me very long before I just asked someone who got it for help. Having colleagues is great. Usually at least one person in the department has the answer.

Implementing accommodations for individual students. Three community experts struggled when an administrator, dean, or counselor put a plan in place for a student that required altering the classroom environment or influenced their ability to teach. The artists saw these plans as counterproductive to addressing or resolving issues. Tyler’s strong feelings about a

recent situation with a student in one of his classes left him discouraged. He received an email that “blew my mind” and thought “it couldn’t be real.” He described the contents of the email.

My department chair sent me an email from a student’s counselor. It said that a plan is in place for two students in your class. They are not to speak to each other, touch each other, look at each other, or be placed in any small groups with each other. Seriously, this cannot be an actual thing. When did students get this much power? I now have to change the way I teach because of something that has nothing to do with what happens in our room and does not take into account my ability to manage these two students and the situation. We are supposed to be preparing students to function after high school. Who is going to make all these plans for them when they get out into the real world? It is especially frustrating that we are not finding better solutions for students in high school. I’m just so frustrated with these systems that I believe do more harm than good in preparing students for life after high school!

Laura and Michelle felt overwhelmed with the number of 504 Plans and Individualized Education Programs (IEPs) they received for students in their classes and unprepared for how to meet the expectations detailed in these legal documents. They both believed 504 Plans and Individualized Education Programs (IEPs) are overwhelming for teachers. When Laura thought about her responsibility for all the students in the room at any given time, she felt a huge weight on her shoulders, even more so when she thought of meeting all their individual needs. Laura wrestled with what this looked like during class but believed the school’s administration expected her to devote more of her attention and time during class to students with a 504 Plan or IEP. Laura said, “You just don’t want any students to be disappointed in you, the classroom experience, or in the education they received at the school.” Michelle explained that her third

year is just as challenging as her first when trying to meet every student's individual needs each minute of every class period.

Laura felt as though everything she heard on the front end was along the lines of "you better follow the 504 Plan or IEP exactly and if you don't you could get fired or maybe even sued." She went to other teachers at the school, even those who went to school to be teachers, and asked them how they did it. The other teachers told Laura they lacked preparation too. Laura took their advice and tried to just do her best. Laura explained how it feels for her as a community expert to receive students' 504 Plans or IEPs and not know what to do.

You quickly learn the importance of those documents, but no one really teaches you how to manage everything all at once when you are in the classroom with students. As I learned this year, someone will call you out if you screw something up. There are people at the school that work with students with 504 Plans and IEPs. They are great people and always try to help you out if you have a question, but that's pretty much it in terms of support. I guess I'll just keep doing my best and hope I don't get fired.

The Role of the Classroom Teacher

On the job training: One day at a time. Nine participants described the first year of teaching as a challenging experience. A common theme that emerged during the interviews was the chaos felt by community experts when they first began teaching. In Rachel's case, replacing a teacher the students liked added extra stress as a first-year teacher. She thought the students were upset about the other teacher leaving so they took it out on her because she was new. This compiled with trying to learn everything else a first-year teacher needs to know resulted in her feeling like a failure at the end of her first year.

Five community experts took it “one day at a time” because they had no idea what to expect their first year. They remembered feeling “tossed into” or “thrown into” the classroom those first few days. Laura, a current first-year teacher, felt scared out of her mind those first few days. She recalled thinking, “Oh my God, a class period is so, so long.” She explained teaching one-offs, a one-time class, for that amount of time before, but had no idea when she started how she was going to be able to teach enough to fill an entire semester. Laura drove down the highway on her way to work that first day and felt sick to her stomach. By the end of the day she felt relief. She wished she could remember what made her feel that way but couldn’t say what it was exactly. She knew it was going to be ok after that first day because it seemed like something Laura could figure out how to do and do well.

Samantha admitted the school did “none, nothing, zero” to prepare her for her first teaching assignment. She could barely find the room. She recalled being told, “We have a class called artistry that you are going to teach, make it whatever you want.” Samantha described that class as being “the greatest collection of improvisation games that I knew at the time.” Extreme disorganization characterized Michelle’s thoughts about the school during her first year. She asked questions and was told to “figure out what she thought worked best and do more of it.” Andrew remembered “showing up, going to the room, and teaching the students whatever I prepared. I also remember thinking that someone should have checked to make sure I showed up and that my teaching was ok.” Jason felt overwhelmed by the number of students in the room. He saw nearly 30 students on his first roster. Jason worked with 15 or less students as an artist in residence in previous schools.

Four teachers described the first year as being about survival, particularly getting through each class period with enough to teach and without any issues. This comment stemmed from the

times when they did not have enough planned for a class period or semester. Karen recalled, “I got myself into trouble about halfway through my first year because I ran out of material and didn’t know what to do next.” Steve struggled to get the timing down for a full 80-minute class period his first year. He either lacked material or had enough to fill two class periods back-to-back. Steve planned for something to take 20 minutes, but it ended up taking only 10 minutes of the first 80-minute class period he ever taught.

Alison sensed her heart racing when she realized she quickly needed to find something more to do. She tried to remember to breathe and not let the students see the fear in her eyes. Alison said, “I had to make them believe that they were with a competent teacher, so I just started telling stories about the experiences I had as an artist. I can’t even tell you what they were, but I do remember trying to make sure they were all appropriate for the age group.”

Michelle worried more about what might happen with or between students. She described feeling unprepared during her first experience breaking up a fight in her second semester teaching. This first experience “shook her to the core” because she never broke up a fight in any of her previous jobs. She knew there were sometimes fights at schools but witnessing a fight for the first time disturbed her even though she knew there were other staff, such as principals, deans, or counselors that would assist. She recalled being four months pregnant and stepping between the two students fighting. It made her question whether she wanted to return the following school year. She said, “The teaching part was hard enough without needing to break up fights.”

Adapting expectations of the profession to support student learning. Teaching is more than exclusively presenting content and includes taking risks. This is something that came innately for the artists interviewed. They figured out a baseline for their students, aligned

expectations, and determined how to best move them forward toward the standards of achievement. During the first semester of their first year seven community experts needed to immediately gain an understanding of the “range” of students they worked with at the school in terms of the students’ skills, abilities, and even interest in the performing arts.

Steve took many deep breaths his first year. The students did not resemble the young professional artists he worked with in the community and expected to have in class. Once he adapted his lessons to first teach the students what it meant to be a professional artist Steve could move the class forward. He said, “We eventually got there, we just needed to start back further than I originally anticipated.” Leslie felt like Steve when she started teaching, but also discussed being a student too. She explained it as, “I knew how to be an artist, but I had to learn how to be a high school teacher.” Leslie adjusted expectations for her students in the same way she adjusted expectations for herself as she learned to teach.

Alison realized within the first few weeks that her students needed more structure and direct instruction than she initially provided. She assumed all of the students in her dance classes knew the vocabulary used in the profession. Not knowing the terms Alison used in class resulted in the students being less focused and engaged because they didn’t want to embarrass themselves or receive a correction from the teacher in front of their peers. Alison adapted her lessons to account for the fact that some of her students were learning to dance for the first time. She needed to structure the class in a way that included more time for direct instruction. Once the students learned the basic vocabulary their confidence and participation increased with each successive class period.

Michelle described her initial reaction to her students during her first year of teaching. She couldn’t figure out why some students “didn’t want to do the thing I loved so much.”

Michelle believed she exhausted her efforts trying to get some of the students to do something during class. She did not understand why they resisted doing what she asked or why they chose to come to a school with the mission of providing conservatory-style training in the performing arts if they lacked interest in being artists. Michelle struggled to relate to students who were different students than she remembered herself being in high school. She explained needing to adjust her thinking because within one class so many different backgrounds, ability levels, and learning styles existed among her students. Michelle found it helpful to remind herself to be more patient with her students. She allowed greater amounts of time to better understand the experiences of her students, learn why they chose to attend the school, find out what they found interesting or exciting, and figure out creative ways to engage them in varying levels of conservatory-style training.

Michelle began using a technique in her second year of teaching to learn more about her students. When she knew more about her students Michelle could adapt her teaching. She started asking her students, “Why did you choose this school. What do you want to experience or learn while at this school? How can I best support you?” The students’ answers to these questions gave Michelle a better understanding of her students early in the semester. It helped Michelle to know more about her students, particularly whether they expressed an interest or background in the arts. Michelle found it helpful to know if a parent or someone else chose this school for a student. In those instances, it made more sense if they engaged less than their peers. Michelle thought, “It might just be that they are at this school because it is a place where they can be themselves and perhaps being in a theatre program is a byproduct.” Michelle felt building this process into her practice improved her teaching and the students’ learning.

Jason found it challenging to contain the students' energy during his first semester teaching. He described the students as "vibrating" around the classroom. Jason saw the students as unresponsive to the conservatory-style training he tried to provide. Jason said, "They just wanted to play, have fun, and be silly." Jason recalled having to quickly figure out a different approach. Even though he didn't want to, he started with theatre games, so the students could have fun, express themselves, and move their bodies. He always kept the goal of conservatory-style training in mind, but that came later. Jason started where he could engage his audience and worked from that point forward.

Dylan and Karen both referenced being hesitant to challenge and push the students during their first few years teaching, especially those that openly resisted learning. Dylan thought it became more difficult to persevere toward meeting the standards and not succumb to lowering expectations. Dylan and Karen both recognized the importance of not lowering expectations, but it was strenuous, especially when several students disengaged from the lesson or seemed uninterested in being in class or at school.

Over his three years of teaching, Dylan developed more effective techniques to better connect with students who disengaged during class. His art form is physical, so "starting out with simple lessons and building confidence went a long way." Positive reinforcement also became an effective method for engaging students. Dylan used positive reinforcement to build relationships, establish trust, focus energy, and inspire students to want to learn.

Developing a "teaching style." Understanding the vision, mission, and values of the school guided the work of the community experts. It is more what the school and its teachers can offer the students, it's about "putting it all together," said Samantha. "Putting it all together"

is an art form in and of itself with each community expert developing a unique teaching style representative of who they are as artists.

Define: The first year. “The first year was about defining what you were supposed to be doing, how you were going to do it, when the students were not engaged or learning, and where you could go for help,” said Tyler. There were a lot of processes the first year that started with “if this” and ended with “then that.” The rigidity of this experience was contradictory to Tyler’s work as an artist. Alison, Andrew, Jason, Laura, Michelle, and Rachel shared nearly identical experiences to what Tyler depicted in terms of the heavy emphasis on processes.

Alison said, “No one was in the room with me. I learned to teach and figure out how to meet all the other expectations associated with being a teacher.” Andrew described not understanding the world of high school from a teacher’s perspective. He said, “It was nothing like being a high school student. When you are a student you get directions. There were all these things I needed to be doing simultaneously. I felt so clumsy.” Rachel felt overwhelmed with the “to do list” every class period. She noted the challenge of working with a classroom full of students compared to individually. She believed, “All of those processes and systems that guide a teacher’s work are intensified where you are working with many students compared to just one at a time. It really tested my ability to be constantly multitasking.”

Michelle bought a bunch of books about teaching to help her through her first year. She thought much of what the books contained wasn’t practical to use in the classroom. The books represented ideal and controlled situations. They didn’t account for anomalies, such as needing to enter attendance into the system within the first five minutes of class while a few students start misbehaving at the piano and another student reports there is an ill student in the restroom.

Laura saw her teaching style develop over the course of her first year. She learned the most about the way she taught through student feedback. Laura realized she has a fairly strict style. She tried to be fun, but knew she was strict and maintained expectations aligned with high standards. While the students often bucked at that, she found the feedback they gave her corresponded with her classes being some of their favorites because of her teaching style. Laura believed the students appreciated how she pushed them and felt her style made the students feel she cared about them. Laura wanted the students to see her as a caring teacher, but also one they know pushes them to learn.

As an artist, Jason worked many jobs and had many experiences prior to teaching at the school. He explained, “Every new job is figuring out who is around you, adapting to the people working on the project with you, and making the best possible experiences in this temporary experience you are in at that moment.” This approach helped Jason be adaptable and define his work as a teacher the first year. He said, “Eventually you realize it isn’t a temporary experience, so your investment changes. You start small, figure things out piece by piece, but keep building on what you know and learn.”

Refine: The second year. By the second year of teaching eight community experts felt more comfortable in their role of teacher. This led the community experts to share how they took ownership for learning to teach. They did this so working with students in the context of being a classroom teacher felt more natural. They quickly defined their roles in the classroom and operational tasks came easier and more efficiently executed.

Jason transitioned from his first year to his second by moving from “What did I accomplish in class today?” to “What am I going to accomplish in class today?” Dylan lacked anticipation going into his second year because of less unknowns. “I felt like I stumbled through

my first year. I relied on my gut feelings as an artist. I knew what worked and what did not. In my second year I focused my energy on refining what the students responded well to in my first year.”

Andrew explained how in his second year his role and the students’ roles became clearer. He became more definitive in his principles for how the class was going to run. He began his classes by talking with the students about his principles: (1) respect yourselves and each other, (2) support the classroom being a safe space, (3) have a growth mindset, and (4) practice discipline by knowing your role as a student. Andrew got this approach from another community expert teaching at the school as he prepared for his second year of teaching.

Andrew asked each class to engage in a conversation about the role of a student at the start of each term. He explained to students his role as a teacher is to guide them back into their role if they stepped outside. He told the students, “If you keep stepping out of your role then I’m going to send you to someone else at the school whose role it is to work with you when you step way far out from your role in the classroom.” Andrew noted this wasn’t hierarchical or for punishment. Everyone needs to understand they have roles to abide by so the school functions and what needs to be accomplished is realized.

Steve let go of “doing things the school way” and began “doing things in a way that makes sense to me.” When Steve felt authentic in his approach being a teacher came naturally. He felt free to add, subtract, and revise when the responsibilities of a teacher became clearer after his first year. For example, Steve tried a different approach, maybe something more direct, if the students failed to understand a skill he taught. Steve’s hesitancy when directing his students during his first year began to dissipate in his second year of teaching. Steve continually

remained conscientious about refining his approach to adjust to the fact that he works with high school students.

Tyler found value in coming into the school as a community expert and first focusing on the rules and routines of school systems. “It scared me,” he said, “but in a good way.” When he felt confident in carrying out the role and responsibilities of a teacher Tyler made modifications, such as having the students sit in a circle and sharing a thought that was resonating with them on that given day while taking attendance. During his first year Tyler focused exclusively on taking attendance first before proceeding with the lesson. In his second year Tyler experienced confidence in integrating attendance procedures with his lesson plan.

Samantha believed she refined her teaching in her second year by being more responsive. She adapted her lesson plans in the moment based on feedback from the students. During her first year she focused on being more exact in following what she prepared for each class period and overlooked whether the students learned the materials because of her concern for getting through the plan for the day.

Karen became less impacted by the social and emotional issues the students brought into class with them after her first year. Being an artist equipped her with the skills to validate a student’s feelings in the moment, yet keep the project, or in this case, the class, moving forward. Karen easily, but unintentionally let one student’s issue dominate the class period during her first year of teaching. Leslie felt like Karen. She explained how in her first year she learned to understand what it meant when a student “lost it” in class. In her second year she learned how to respond when that situation happened.

Develop: The third year and beyond. In the third year and beyond the community experts explored who they wanted and intended to be as teachers. By their third year, Andrew,

Jason, Leslie, Samantha, and Tyler taught the content and did so in a way that coincided with their artist identity. They exhibited greater flexibility in the moment by their third-year teaching because they expressed fluidity in terms of how they approached planning for and delivering lessons. Dylan and Karen easily saw what was and was not working during class and adjusted, perhaps by doing something as simple as moving students to different groups, by their third-year teaching.

Tyler recognized critical and teachable moments in class, most of which deviated from the lesson plan. His skills expanded and allowed him to recognize and respond to these moments in his third year of teaching. He shared an example of when this happened in his class.

In my third year I could see when those moments happened in class. I could set my lesson plan aside, teach in the moment, and it was ok. It was kind of a great gift to be able to feel prepared for just about anything. The few years before taught me a lot about the importance of these moments. I had a moment when students gave presentations to the class and one student delivered a speech about being sexually harassed at the bus stop based on her clothing. She just lost it and started crying. It didn't take too long and all the female students in the room were wailing. I never saw or experienced anything like this before. I took a deep breath and exerted more energy than I ever had before and reclaimed the room. I would not have been able to do this in my first two years of teaching at the school.

Michelle's communications with students and parents started improving in her third year. Through researching strategies in various "self-help" books recommended to her by various people she learned to better engage in difficult conversations by using different approaches to

calm challenging situations, clearly communicating expectations to her classes, and giving feedback to students.

Michelle's compassion as an artist remained hidden when she taught because of the challenges she experienced when teaching. She found herself in many difficult situations that masked her true self as a person and artist. The students' and parents' feedback describing Michelle as cold, insensitive, and not clear validated her feelings about her true self being hidden in difficult situations. She used the knowledge she gained and her experiences from her first two years of teaching to provide context when she pursued learning new strategies for communicating with students and parents.

Understanding, Developing, and Implementing Curriculum

Developing curriculum challenged four community experts, particularly in the first year. The second year was less challenging for the artists because they acquired context during their first year. Rachel built curriculum on her own her first year. This shocked Rachel because she expected more resources to be available due to her community expert status. However, designing a program for students based on her own experiences in a traditional high school and then in college appealed to Rachel. She quickly became excited to begin working on curriculum for her classes. Rachel shared, "I had a dream about what I wished those experiences and that training would have been like for me. I wanted to figure out how to make that dream happen for my students."

Understanding curriculum requires knowledge and time. Within the first month Rachel figured out she needed significant knowledge and time to build curriculum and lesson plans based on her ideas. Although she worked hard, she believed she needed more experiences to support her in learning how to teach, which required gaining knowledge about curriculum.

She thought she became significantly better at lesson planning and establishing curriculum by the end of her first year but planned to make changes heading into her second year based on her experiences. She intended to change timing, alter the sequence of units, and select different subject matter for her classes next year.

Andrew needed to make the shift from teaching and developing curriculum for one isolated class to doing so for approximately 32 class periods over the course of a semester. Designing and implementing curriculum for this length of time felt awkward to Andrew his first few years. He described feeling clumsy, “like when you are doing something for the first time until you figure it out. Only this time it took a long while to figure it out and I’m still working to make sure I have it figured out.” He accepted the teaching position at the school without any training on developing curriculum for high school students. Andrew explained that lesson plans, units, and curriculum maps represented “foreign concepts.”

Developing curriculum requires resources. Michelle’s first teaching assignment at the school consisted of two classes, one in repertory and one in dance technique in the musical theatre department. She learned she got the job about three months before the school year started. She bought a bunch of books on how to teach beginning dance, which included the terminology she needed to refresh herself. Michelle summed it up by saying, “I had to decide everything all by myself. The only things anyone helped me with were the names and subjects of each of the courses I taught. I had to decide what to teach in each class and how I wanted to teach it.” Michelle experienced frustration because she did not feel supported, particularly because curriculum didn’t exist for her to reference. She explained her feelings further.

I asked, what should the students be learning in the dance technique class? Where was their current progress in terms of their technique and development? What should I have them be

able to do by the end of the semester? I was told, “You should just go and talk with other teachers.” I went and talked with another teacher and she went through a few basics with me. I basically figured out that the students did not really have any dance training at all, so it was about starting at the beginning.

Andrew did a lot of research on K-12 art education and still does when planning for his classes. Andrew also relied on feedback from his colleagues. Andrew’s goal was to maximize his resources to continue to improve as a teacher over time.

Rachel described how she planned to approach curriculum development for her second year of teaching. She began by thinking of what worked well the first year and what she wanted to scrap going into the second year. She intended to draft a calendar for every class she taught next year. She will establish one broad goal for each class and break the goal down further into multiple goals and objectives for a sequence of units that build on each other.

Rachel provided an example of how this will look for a class she teaches. In the song writing class she teaches her goal for each student is to produce one song by the end of the semester. She owns a textbook she used in college that explains how to break this goal down into smaller goals and objectives for a series of units over a semester. Rachel explained the textbook also gives her ideas to help with pacing, such as how to break down the process of writing a contemporary song opposed to classical. Rachel believed this resource and process will allow students to reach the overarching goal of producing one song by the end of the semester.

Implementing curriculum requires the ability to communicate, assess, and adapt.

Laura believed her curriculum needs to communicate expectations beginning with the first day of class and include measures of accountability. She felt pleased with how the students responded

over the course of her first year of teaching. Laura thought good teachers set standards for the students and communicated their expectations for learning to the students on the front end. She described the importance of students knowing their classes correspond to high standards and their teachers expect them to meet those standards. For Laura it went beyond saying the ballet unit is first, then a tap unit follows, and finally there is a jazz unit. Laura drafted detailed lesson plans for each unit. Units and lessons included goals and objectives for student learning. The standards she assessed student on guided her teaching.

Laura explained the importance of accountability for the students and teacher. In her experience, some students always try hard to meet the highest standards, but she gets more students trying if they know there is going to be a test. Laura shared her favorite classes to teach are beginning dance.

I hon in on wording from the first day because a lot of the terminology and training I had in school does not make sense to these students because they barely know how to walk in a straight line. Being able to build a curriculum that increases their knowledge of the art from, but also allows them to communicate about it in a professional way is just amazing. I know how to explicitly explain to them how to work on their turnouts and how to do a tendu. It is satisfying when you see them retain it. Maybe only for six weeks until the test, but it's still something.

J-Term, a unique aspect of this high school, is a 13-day break from academic and arts courses during which students participate in professional rehearsals across grades and disciplines that culminate in a performance at a professional arts venue. J-Term requires curriculum be adapted to align with the expectations of professional artistry. Samantha explained the training the students receive in class is preparation for J-Term. Each J-Term project represents students

from all grade levels at the school. Samantha felt community experts at the school showcase their professional competencies as artists during J-Term because its purpose is for students and teachers to work as artists.

Samantha compared her first J-Term teaching experience to the most recent. She defined her first J-Term as her “craziest teaching experience at the school.” She laughed as she told me how much more challenging it was to manage the students in an environment away from the school’s campus. She compared it to designing curriculum for and supervising a 13-day field trip. “I asked myself, can I yell at them, can’t I yell at them, and how much can I yell at them.”

Samantha said she did a lot wrong. She gave the students an hour lunch that first year because that is typical in the professional world. It was too much time for an open lunch for high school students. Samantha directed some students with small parts to not come until the last week of J-Term. She knows now the students are her responsibility for the school day and she must give them other work to fill the time. Samantha also initially thought if rehearsal wrapped early the students could leave. She learned she couldn’t do that either.

The “rules” for public school were new to Samantha so a lot of her learning involved figuring out and doing the work of a teacher and directing a project as an artist at the same time. Samantha related directing a project to designing and implementing a substantial unit within the larger curriculum. After she understood all the “rules” she adapted, and each successive J-Term improved with directing the work being a larger focus, which is the overarching goal.

Samantha recognized differences in curricular requirements between the arts and the core content (language arts, math, science, and social studies) classes at the school. Although students need credits in arts and academic classes for graduation, she was less accountable as an arts teacher compared to the goals academic teachers need to set for student achievement. This

increased the flexibility in terms of overall curriculum development and implementation and allowed teaching and learning to be more fluid in arts classes.

Samantha described her impressions of how this looks for the classes she teaches.

My classes address the state standards for theatre in about the first two week of every semester. This means that I don't have the pressure that some of the other teachers, like math, have every day. No one is going to look at the test scores of the students in my class. This inherently makes my job phenomenally easier than that of traditional content teachers. My students' scores are not published in the local paper, which means there is a lot of space in my classroom and curriculum for innovation, creativity, and experimentation. It also allows me to spend a significant amount of time prioritizing my relationships with each of the students in my classes and adapting my curriculum to respond to what is relevant at the time.

Working with High School Students

Working with high school students required a shift in thinking for the community experts. They explained the expectations of teachers when working with high school students. Being a classroom teacher required the ability to: (1) meet students where they were at when they entered the classroom, (2) make connections between school and real-life, (3) build rapport with students, and (4) establish boundaries. The community experts used the values central to their artist identity to work with high school students.

Meeting students where they were at when they entered the classroom. Andrew, Jonathan, and Leslie struggled with issues of disability, gender, gender identity, race, socioeconomic status, as well as other home-life demands and challenges entering the classroom frequently. These topics challenged these three community experts in their first year, as well as

in subsequent years. They needed to be more conscientious about how they engaged students in these topics in a high school setting. Andrew stated, “It never gets easier because you can’t know what might show up in class on a given day, but you do develop better strategies, such as adjusting your lesson to find a time to privately talk with a student while having something that occupies the rest of the class.”

Jonathan found understanding that sometimes no matter what a teacher does times exist when the students have something bigger going on than whatever the teacher is trying to teach on a given day. These situations got easier for Jonathan to identify over time. Providing students with space during class and finding a way to approach them later or with the assistance of a school counselor proved more beneficial than forcing something during class time especially if the situation might escalate. Jonathan said, “If this meant the student sat off to the side and just observed for the day then I had to be ok with that for that day.” Andrew emphasized the most important thing a teacher can do for a student is be empathetic to what they might be going through and how they are feeling.

Samantha experienced frustration in her first few years of teaching when something going on outside of class prevented students from focusing during class because it made it difficult for her to teach. Samantha told me about an experience with a student the first semester of her second year of teaching at the school.

I taught from the back of the theater at the start of that semester with a young man who sat right next to me the entire time. He had a difficult life outside of school and often did not get enough sleep. So, we made a deal. I would let him sleep for the first 20 minutes of class, but then he had to wake up and do the work. After a while we moved down to the middle row and I taught class from the middle row. We kept working our way

towards the front row that entire semester. When we started second semester he was completely engaged from the start of class to the very end. I met him where he was at and didn't expect him to go from hiding in a corner to onstage overnight. I figured out what was just out of reach for this student. We set new goals every day and tried to reach them, one day at a time. Teaching, it's about knowing that. It's also about realizing that it has really nothing to do with me. Sometimes students don't trust adults and they have good reasons not to trust adults. You just keep at it to accomplish those small incremental changes over time. I'll come to you is the message they hear from me in these situations.

Rachel received advice from a colleague that put meeting students where they are at in perspective for her when teaching. Another teacher told Rachel to forget about teaching the students the same way she learned in college. High school students lacked the preparation to learn like college students. Rachel's colleague told her she knew so much more than the students, but she did not know it yet. Rachel's colleague told her to start slowly and progress deliberately through the basics. Rachel could not expect the students to learn something many ways or as quickly as her professors expected her to in college. The advice Rachel received also included keeping in mind that high school students take many separate classes. In college Rachel took a lot of classes. For example, she took many music classes, but the classes often talked to one another and worked together, which was different from high school classes.

The other teacher informed Rachel it is not the same as teaching a voice, guitar, or piano lesson to one student. Classroom management was a real skill and something Rachel needed to practice before she saw improvement. Rachel knew she needed to meet the varying needs of students to move them forward in their learning. Rachel's colleague told her she needed to give

students lots of chances. Chances allow students to feel successful, build confidence, and experience achievement. Rachel said at the end of her conversation with her colleague she understood, “They may look like adults, but they are still little. Some may seem really knowledgeable and mature, but even they have needs to be met.”

Building a bridge between the classroom and real life. Ten artists “valued” teaching high school students what they do professionally because it includes extending learning beyond the classroom, helping students understand and process topics relevant to society, and conveying a bigger picture of the profession. As first year teachers, Alison and Laura expressed excitement about the opportunity to teach students in a way they thought would benefit them if they were still in high school after now knowing what it is like to try to break into the profession. Alison believed students have an amazing opportunity at this school to learn what many other people learn while they struggle trying to obtain paid work as artists. They both hoped to make this connection for students in their classes.

Jonathan told me he is an artist first and foremost, not a high school teacher. He is an instant link for the students between the classroom and life as an artist. Jonathan believed the students value working with professional artists as teachers in their high school classes. Some of the students already work in the professional community; sometimes they share the stage with their teachers. Jonathan stated, “It makes it very real for them.”

Samantha continues to take workshops offered to artists because they benefit her not only as a professional artist, but as a teacher at the school. She recently took a Shakespeare workshop and learned new techniques. She brought these techniques back to class and shared them with her students. She said, “I am both an artist and a teacher. The students get both, but I am an artist first. I engage in professional development as an artist to ensure my teaching is relevant.”

Jason explained the bridge between the classroom and real-life during J-Term. Students audition for parts among an array of projects offered each year, rehearse exclusively for 13 days, and culminate their J-Term experiences in a performance at one of many professional venues around town. Guest artists, also permissioned as community experts, but temporarily, direct projects during J-Term. This gives students even more exposure to professional artists in the community. According to Jason, with even less context than the community experts teaching classes outside of J-Term, the guest artists treat the students even more like professionals during J-Term. Jason said, “It’s a notable experience for the students. We see a big change in our 9th grade students after they experience their first J-Term. They seem to “get it” after J-Term.”

Andrew, Tyler, Karen, and Dylan talked about the bigger picture in terms of making connections between the classroom and real life. Most notably, issues in society entered the classroom regularly and provided opportunities to make connections between school and real life through teaching and learning. Andrew said, “The world doesn’t stop at your door; those forces come into your classroom and you have to be able to recognize and understand what is happening. If you don’t it will trip you up every time.” Tyler wanted his students to feel what happens in the classroom is connected to the real world. He thought that the various art forms allowed space for students to express themselves through their work. Tyler believed making connections for the students engaged them in their education, which included both academic study and training in the arts. As a professional working artist, Karen felt her job included teaching lessons the students found relatable, as well as giving them opportunities to express their feelings and life experiences through art.

Dylan described how the range of students’ feelings, opinions, and beliefs about various issues in society represented a new experience for him in learning to teach. Dylan approached

his learning about some of these issues, particularly race, sex, and gender, with honesty and humility. He let the students know in a straight forward way that he learned from them. Dylan discussed how many of the students' experiences varied greatly from anything he experienced previously. He shared his willingness to work with any student that comes to him but needs to know he is doing and saying the right things. Dylan admitted not always knowing the right thing to say and putting his foot in his mouth on occasion. When this happened, he apologized and explained to the students that this is an area of new learning for him. This is where he felt it helped to have good relationships with his students. Dylan said, "If they know I am coming from the right place they will work with me and help me understand because they value me as a person and teacher and the relationship built by working together."

Steve and Dylan wanted students to know the additional skills associated with the profession necessary to survive as a working artist. Steve explained a series of expectations related to the profession. For example, people with a lot of talent may not secure more than a few professional jobs if they consistently arrive late to rehearsal. Steve dedicated time in his lesson plans to teach his students about these expectations. "The professional community is tight. You can always find out about a person. If a student burns their bridges early on doing stupid kid stuff it's not a name anyone is going to soon forget." Steve believed students serious about the profession needed to know now is the time to start acting in a way you want to be known for in the professional arts community.

Dylan believed business aptitude, critical thinking, and math are a central part of his life and work as an artist. He felt responsible for teaching students the business aspects of being an artist. Artists manage their own finances. A biweekly paycheck from a single source for an artist is not typical. Young artists need to understand the content and expectations of the

contracts they sign, compensation details, how to make financial projections based on the gigs they get, what deductions to take, how to plan for expenses, and all sorts of other things.

Building rapport with students over time. Thirteen community experts believed their work as artists centered on establishing relationships with people. This extended to their roles as high school teachers. A critical aspect of learning to teach for the artists included being able to effectively establish relationships with students, like their experiences in the professional community. Initiating and growing relationships with high school students came more naturally for some community experts compared to others. The teachers shared different thoughts about building rapport and strategies for establishing relationships with students.

Rachel, a first-year teacher, expressed significant difficulty in forming relationships with students. She described the barriers that existed in her work with students. When the students appeared to not value the training in the arts offered at the school Rachel expressed frustration. She found it difficult to relate, which prevented her from attempting to forge connections with students.

Rachel explained her thoughts about her challenges in building relationships with certain students. “I have a hard time forming relationships with students because I assume the students are out to get me or just blow me off to make it more difficult for me.” She indicated making concerted efforts to take what the students said or did less personally by the end of the year by remembering the high school environment is different from college. Rachel took more time to listen to her students. It reminded her how much they need to learn. This helped her keep her expectations in perspective, which to the students, she believed, made her more approachable.

Alison, another first-year teacher, tried to find time to forge relationships with her students, but said, “All the school stuff got in the way.” The logistics of being a teacher made it

challenging for Alison to authentically work on building relationships with her students. Laura, also a first-year community expert, knew generic facts about her students, but planned to use some of the exercises employed by more experienced community experts for taking attendance next year to get to know her students better. Laura intended to make time next year to see her students performing in the community. She said many students invited her to their performances throughout the year, but she felt too overwhelmed to attend any of their shows.

Michelle explained how personal teaching is for teachers and students. She guessed, “Some teachers may just come to work, collect their paychecks, and go home, but that would be really hard to do because so many students just need someone to care about them.” Tyler said building rapport with students came easily for him because “all you need to do is take the time to listen to your students, really listen to them. The students tell their teachers everything they need to know about teaching and learning.” Samantha found it helpful to think of the following every time she worked with a student: “Do I know this student? Can I say something about this student? Would I say I have built a relationship with this student?” She further stated that not keeping this in mind will “make or break you as a teacher.”

Jason experienced success in building relationships with students by giving them adequate time and space to be heard and engage in dialogue, not just with him, but with peers during the class period. Jason explained that sometimes it doesn’t even matter whether he deemed the subject matter to be significant or not. He believed students need to know he wants to know what they think. He does this by making space within the lesson and in the classroom for them to be heard and talk to him and each other. In Jason’s experience this built trust between him and his students. It also was a natural tendency of artists that assisted them as classroom teachers. Karen naturally prioritized relationships because the performing arts fosters

collaboration. Her students felt she authentically wanted to connect with them. Karen was not intentional about establishing relationships with students. She could do so because of who she is as a person and artist, which is who she is as a teacher.

Jonathan believed prioritizing his relationships with his students made it easier to get them to “buy in” to what he taught. Andrew explained how the arts requires people to express who they are as humans, convey their ideas, communicate, and listen to others. This only happened if someone felt safe because the work of an artist requires vulnerability. In Andrew’s opinion, “This is the essence of teaching.” He saw it as his responsibility to make the students feel safe in the classroom. He did this by constructing an environment that supported taking risks, learning, and meaningful work. Creating this safe space allowed trust to be established, vulnerability to surface, and relationships to emerge.

Dylan, Leslie, and Steve shared how their professional work experience allowed them to form authentic relationships with students. The students respected them for having done the work they taught about. Steve’s professional experiences supported developing relationships with students, which made space for teaching and learning in his classroom. “The students need to know I’m a legit real artist. They know if I’m teaching them something that I haven’t done. You need credibility or it all just falls apart in the classroom and you can’t accomplish anything.”

Establishing boundaries. Two community experts expressed the importance of establishing boundaries when working with high school students. They articulated their reasoning through very specific examples I deemed worthy of including in entirety. Leslie described an experience from her second semester of her first year of teaching that impacted her practice significantly and is something she continues to refine.

That class was so challenging compared to the other class I taught that semester. They just wouldn't engage. They were also mouthy and would sass back in response to anything I tried to teach. I felt lost and then one day a guest artist came into the class. He took over the class for that day and I just observed. The students really responded well to him. They were behaving differently for him compared to me. After the class he and I went to get a cup of coffee. I asked him how he did it. He was kind of an older guy and as it turns out he taught for some time in a Waldorf school, which gave him a very particular educational experience. He gave me a piece of advice that will always be with me. It was that students at this age have the job to challenge you, so you set up armor and borders all around them with the goal of keeping them safe. Then there is one student that actively searches for the chink in the armor, the place where you are not present. The minute they find that gap they know they are not safe. That's what they are doing; they are constantly testing what you've established to see if their security is validated and they are safe. This is at such a deep psychological level that they don't even know they are doing it. So, when they do that checking and if they find an opening you must be prepared to acknowledge when you haven't secured the border to keep them safe. You also must be able to withstand when they push hard on the border by staying really clear with your expectations. They need to know where the borders are and why they are there so when they bump up against them the borders are solid, and they can't get through. The process of them constantly going up against the border, which I see as continually challenging me is not anything against me. It's all about them and their desire and need to feel safe and secure. I'm sure all of this can be challenged, but it really helped me to not take stuff so personally and remember to be explicitly clear about

what I expect from the students and why I expect it. If they don't meet the expectations, I've set they know what will happen. No matter what, whatever I've said is what I need to follow through on doing.

Tyler also shared his realization that boundaries need to be set when in the classroom with high school students.

I had a sudden realization sometime at the beginning of my third year when I told a group of students that I was working with that discipline is not the enemy of enthusiasm. It hit me that I have watched *Lean on Me*, you know, the movie, a lot. I had no idea that it lived so deeply in me. It's how I think about education. I'm firm with the students, just like the principal in that movie. I set clear boundaries, but I invite students in and give them access to amazing opportunities and experiences if they agree to abide by the rules. I always tell students that I'm teaching a revolution within a hierarchical system. That system has lots of boundaries. We all live within boundaries, even when we don't think boundaries exist, there are boundaries.

Professional Development

The artists explained the experiences at the school regarding professional development. Observations, evaluations, and feedback were not new concepts, but there was uncertainty in how they occurred at the school. The community experts explained their professional development interests and shared thoughts about obtaining a traditional teaching license.

Observations, evaluations, and feedback. Nine participants believed the school tasked the principal of the arts program with conducting observations of and providing feedback to the community experts. Each of the community experts, except for Leslie, stated they were never observed or spoken to by the principal as part of a formal evaluation process. They all said the

principal stepped into their classes on occasion, but they never received feedback afterwards.

Alison explained how feedback, whether good or bad, is essential to the existence of an artist.

“It’s how you grow,” she said. Karen stated, “I would love feedback. I think feedback is important. I want to know when I’m doing a good job because it makes me want to come back.

I also want to know what I can improve because I want to be a better teacher.” Steve commented on his students completing surveys at the end of each term, but never receiving a summary of their feedback. He said, “I think I’m doing a good job, but it would be nice to know what the students think. I could then maybe do an even better job.”

Andrew, Dylan and Tyler felt comfortable going to the principal. Andrew once went to the principal for help in making a curricular decision. They worked together to determine the best option for the students. Dylan remembered contacting the principal often with questions his first few years. Tyler met with the principal when he needed help with something. Tyler took at least one situation to the principal annually for assistance. The most recent situation required Tyler to respond to an email from an angry parent. The parent was angry because her student did not receive 100% on a recent project. The parent accused Tyler of grading the student unfairly because of her race. Tyler and the principal worked together to respond to the parent and address her concern.

Jason knew about the formal observation and evaluation processes that existed for teachers in the school’s academic program. He thought maybe these processes existed because academic teachers went through traditional teacher preparation programs. Michelle explained her opinion of the principal’s approach to observations, evaluations, and feedback. She thought the concept of observations and evaluations for community experts is informal and unlike the

process used for traditional teachers. She believed artists give each other feedback all the time. Artists, however, may not put the feedback on a form labeled “feedback form.”

Michelle also described her thoughts about her responsibility to collect feedback on her own and develop as a teacher.

An artist is a curious person by nature. It is my responsibility to ask questions to get answers, present ideas to solicit responses, or just flat out show or tell someone something and ask for feedback. This all comes naturally, so maybe that’s why I’m not sitting here upset because no one ever made an appointment with me to observe my class. I have a responsibility in that too. Just like when I’m having trouble with something, it’s my responsibility to seek help and not just sit around and wait for it to knock at my door. I’ve always felt this way as an artist.

Leslie, a fourth-year teacher, received the only formal evaluation identified during this study. The principal of the arts program at the school conducted Leslie’s evaluation. Leslie shared an overview of the principal’s process. She indicated it only happened once, so she could not remember any specific details about the steps in her evaluation.

He made comments on what he saw me do and asked me questions about it. That’s really the extent of the formal observation and evaluation process for community experts at the school. I know he values what I think and want to learn.

Professional development interests. Seven community experts expressed interest in participating in professional development for teachers. Five teachers discussed topics ranging from addressing student behavior, assisting students in how to process their thoughts and opinions regarding controversial issues, creating rubrics, to clarifying and communicating

expectations. Two artists explained how using the resources they have in each other to engage in professional development would be advantageous to their practice in the classroom.

Laura, a first-year teacher, shared her thoughts on what would be most helpful in terms of professional development going into her second year. In general, she thought a better understanding of the nuances of teenage behavior would help her be a more successful teacher. Laura specifically mentioned the school offering workshops to help community experts learn how to manage challenging student behaviors in the classroom, particularly how to de-escalate situations between students when there is only one adult in the room.

Andrew, Leslie, Samantha, and Laura felt they needed more strategies to address “heavy” issues, such as race, gender identity, sexuality, body image, school safety, and politics being brought into the classroom. Andrew, Leslie, and Samantha wanted to have time for these conversations to occur in the classroom. They believed if they pushed these conversations to the side it would eventually impede their ability to teach and relationships with students.

Leslie and Samantha believed it would be helpful to know if other community experts thought they effectively managed conversations around these topics and, if so, have them teach others how they do it. Laura said, “These are challenging issues for adults to process and have conversations about. The students turn to us [teachers] to help them process what they are seeing and hearing outside of school, like on TV, for example. I’m not sure how this should look in the classroom.” All four community experts thought it would be beneficial to engage in professional development to learn how to ensure they appropriately honor the students’ feelings in these moments and manage conversations driven by concerns and opinions on controversial topics.

Michelle, now in her third year, wanted to learn more about how to write applicable rubrics for assessments in the arts. Michelle gave final projects in her classes, but felt her

grading included too much subjectivity. Michelle believed the arts, in general, represent subjectivity, but also include many technical aspects. She struggled with how to best incorporate both the subjective elements and technical aspects into one rubric.

Michelle thought she questioned this aspect of her teaching more because she often felt she clearly communicated requirements to students, but then a student or parent would tell her she wasn't clear enough. A challenging parent meeting first semester this year supported Michelle's desire to develop her skills in communicating expectations. She showed the parent, with the student present, where the information resided, explained how the students received the information, and referenced the course web page where the document lived. Michelle said they told her she still lacked clarity in her communications. Michelle believed in being open to feedback and a work in progress, but it frustrates her when she is in these situations. Michelle did not know if professional development existed for the challenges that she has with communicating expectations. In her opinion, it seemed like something a lot of teachers get frustrated with, even those that went through teacher preparation programs.

Jason and Karen believed utilizing the network of teaching artists at the school for professional development would help community experts learn to teach. Jason thought taking master classes or workshops from his colleagues would be the most beneficial type of professional development he could receive from the school. Karen expressed the resources the community experts have in each other is astounding. Having more opportunities to capitalize on those resources interested Karen. However, Jason shared coordinating a day and time given they all work part-time seemed to be the biggest obstacle in scheduling these professional development opportunities.

Thoughts about obtaining a traditional teaching license. Three community experts explained their perspectives about obtaining a traditional teaching license in the state. Dylan described why he felt discouraged.

A piece of paper doesn't make someone a good teacher. You may be able to teach with that piece of paper, but it doesn't necessarily mean you are a good teacher. In my case, I teach very specific classes at the school. I am certified to teach these classes to people of all ages through a professional organization. I went through the rigorous certification process, which included being taught by multiple masters that demanded I show proficiency in being able to instruct students in this specific art form. It doesn't count for anything. There are no K-12 standards or license for what I teach. It is extremely frustrating that the current K-12 system has no place for people like me unless it is extracurricular.

As mentioned previously, Jonathan stated, "I am an artist first and foremost, not a high school teacher." He would leave the school if the state does not grant him permission to teach as a community expert in the future. Obtaining a traditional teaching license is cost prohibitive when Jonathan compared keeping his part-time position at the school to the funds that he needed to become licensed. The thought of not teaching at the school devastated Jonathan. He thought it would be counter to the statements he hears politicians and traditional educators make that schools support creative and innovative practices if the state stopped giving community experts permission to teach.

I'm not sure I know what creativity or innovation looks like in a public school if what and how we train high school students in the performing arts at this school is not supported. Maybe I don't want to know. It might be really depressing.

Samantha was the only community expert intending to pursue a teaching license rather than rely on her current permission from the state to be able to continue to teach. She shared her reasoning behind why she planned to pursue a teaching license.

It's just a feeling you have when you know what you are destined to do. I thought long and hard about what this feeling meant for me. The thought of not being able to teach if I didn't have a teaching license was devastating. I have to make sure I'm never in that position.

Advice to New Community Experts

Thirteen participants smiled or chuckled when I asked, "What advice would you give to new community experts?" Andrew and Leslie said, "Be kind to yourself." This meant no one became an expert overnight and with more experience came improved practice. They both taught in the same department, so perhaps this is a phrase they say to each other. Samantha said new teachers only needed to keep one thing in mind, "You need to remember you are on a journey, one day is just one day on that journey."

Believe in yourself and what you know. When talking to Michelle, Dylan, and Steve a theme emerged that new community experts should trust in their breadth of knowledge. Michelle explained that new community experts should remember they work professionally and make a living being artists. Students benefit from their knowledge and skills as artists. Dylan is professionally certified to teach his art form. This gave him a lot of confidence in his teaching and how to direct students. "The rest of the "stuff" comes with time, experience, and practice," he said.

Steve is resourceful as a professional artist. He thought the same approach worked when teaching high school. New community experts need to utilize the resources available,

particularly their more experienced colleagues. Steve explained how artists get into character by learning how to imitate.

When new teachers see what other teachers are doing that are working they should copy those things until they are comfortable performing as teachers. When performing becomes natural they should put their own twists on their teaching. Then their teaching really represents them as artists. In the meantime, they'll survive teaching high school.

Recognize the importance of planning and timing. The advice from Rachel and Tyler to new community experts centered on having enough planned for each period. Rachel's body language changed when she recalled the times during class when she didn't have enough planned for the class period. She became very tense. Rachel, with a very serious tone, emphasized the importance of over planning. It is significantly better, in her opinion, to have material left at the end of a class period than experience the feelings associated with standing in front of a room full of students with nothing more to do.

Tyler remembered issues of awkward timing both in terms of the individual class periods and over an entire semester and school year.

In some ways, I'm still figuring this all out. You not only have to plan to fill each class period, but you must plan for multiple classes over the course of the semester and then over the school year. Each class needs to build on the one prior. They also need to be engaging or the students lose interest. This is tricky if you never haven't had to do it before. You can't just wrap up early and send the students on their way like a professor would do in a college class.

Alison emphasized, "Always have something in your back pocket." For Alison, this meant having a few exercises ready to go, such as improv speeches or short movement lessons,

in case she needed them. She explained, “They fit well with arts training anyway and can keep you calm when you know you didn’t plan enough in your lesson, but the students have no idea what is going on.” Alison usually started her lesson with one or a few mini exercises, so needing to end a lesson with more of them did not seem out of the ordinary for students. She said, “The last thing you want to do is have the students see you miss a beat or worse, panic. You will lose them so quick and you’ll have a whole new situation to worry about.”

Be patient. Jason conveyed the importance of patience. “New community experts should be patient with themselves and with their students.” Laura’s advice focused on breathing. “Take a deep breath before you respond. This little trick is invaluable. It keeps you grounded, and sane.” Karen suggested new community experts, “pace themselves.” Karen felt she lacked the ability to pace herself well until her third year of teaching. She wanted to teach something new every day, but the students needed repetition, lots of repetition. Jonathan, similar to Jason, suggested patience. He described being patient with the students. He experienced negative feedback from students as a new community expert. Being patient helped him work through the negative feedback, adjust, and eventually begin to experience more positive feedback which validated him as a teacher. He indicated, “It’s valuable if you are proactive in asking your students for feedback. They tell you everything you need to know. If you listen and adjust you see improvement. In general, be patient with everything. Learning to teach takes time.”

Summary of the Experiences of Artists as Classroom Teachers

Each community expert’s journey included an array of experiences as they navigated the role and responsibilities of a classroom teacher. Collectively, their experiences supported that learning to teach is a process that spans chaos to calm. The aspects of their artistic disciplines and profession, as well as their artist identity guided the experiences, outcomes, and learning that

occurred when learning to teach. Over time the artist and teacher blended together and became one being, without sacrificing the elements of either body, when teaching.

Community experts, without the credential of a formal teacher preparation program, moved through stages like traditionally trained teachers when learning to teach. However, what made the process of learning to teach for community experts unique was their professional identity and experiences as artists informed their practice as classroom teachers. They not only taught students the art form but used their disciplinary and professional knowledge as their primary pedagogy.

Summary of Findings

The community experts embarked on their individual journeys of learning to teach using their disciplinary and professional knowledge, skills, and performance abilities along with deeply rooted values centered on performance and continuous learning. This was their only guide as they assumed the role of classroom teacher and engaged in the process of learning to teach that included moments of chaos and frustration to confidence and satisfaction. The process of learning to teach resulted in a rich collection of experiences because they used their disciplinary and professional knowledge, skills, and ability to perform as their primary pedagogy. This unique practice moved the artists and teachers toward the single role of artist-teacher in their fourth or fifth year of teaching.

In the next chapter, I analyze these findings using Fuller's (1969) developmental conceptualization of teacher concerns and Berliner's (1988) developmental theory of skill learning in teachers. I used these two well-known and fundamental theories of teacher development to determine whether the community experts participating in this study developed similarly to or different from traditionally prepared teachers.

CHAPTER FIVE: ANALYSIS – THE ARTIST WAY OF TEACHING

Despite decades of educational research, remarkably little is known about the evolution of teaching skills. Even less is known about those not following the traditional path of enrolling in a teacher preparation program, such as professional practitioners who move into teaching through alternate pathways. What is known from the research is that learning to teach requires moving through a sequence of stages characterized as complex, stressful, intimate, and largely covert (Fuller & Brown, 1975). This was true for the professional artists in this study who worked as teachers without the foundational knowledge of educational theory and classroom practices provided in teacher preparation programs.

Interpreting the Artists' Experiences of Learning to Teach

The artists in this study became high school teachers without the benefit of foundational coursework in education, “field work,” or “student teaching” experiences that most traditionally prepared teachers complete before their first teaching assignments. It surprised me that none of the community experts referenced the fact they did not complete a teacher preparation program during their interviews. Instead, they focused on how they used their knowledge, skills, values as artists, and ability to perform to learn to teach. They did not make any references to being unprepared to enter the field of education as teachers; rather they all, in some way or another connecting learning to teach with “needing to figure it out.” The artists often identified themselves as their own best resource for learning to teach.

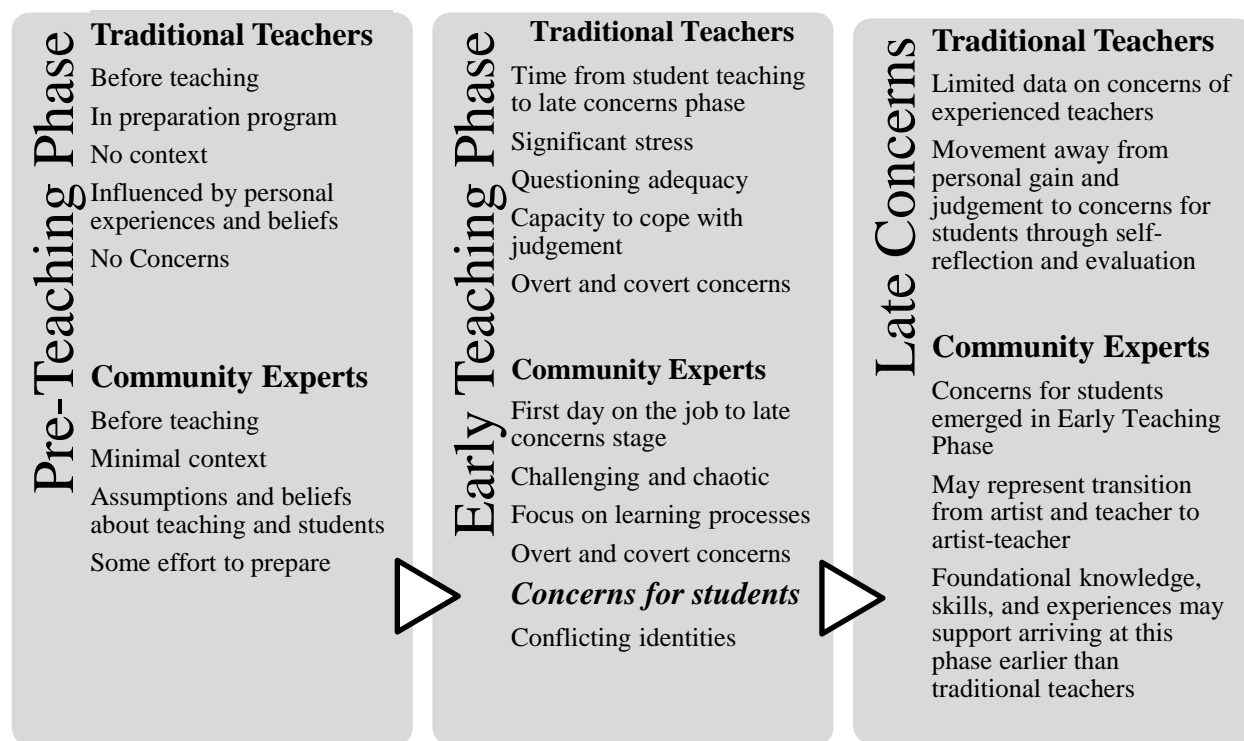
To understand how the artists in my study learned to teach I analyzed my findings using Fuller's (1969) developmental conceptualization of teacher concerns and Berliner's (1988) developmental theory of skill learning in teachers. I used these theories to analyze the similarities and differences that emerged in participants' experiences of learning to teach when

compared to stages of traditional teacher development and construct textural-structural descriptions of learning to teach [the phenomenon] for the artists in my study.

The Concerns of Artists Learning to Teach

Fuller's (1969) and Fuller's and Brown's (1975) inventories are well known and commonly used in teacher development research. Fuller's (1969) stage-related and concerns-based model of teacher development classifies beginning teachers' concerns related to themselves, their tasks, and their impact on students. Fuller (1969) investigated the chronology and nature of the stages found in preservice and beginning teacher development. I compared the experiences of artists learning to teach to Fuller's descriptions of the stages and chronology of teacher development. This analysis is represented in Figure 1 and described in further detail below.

Figure 1. *A comparison of Fuller's (1969) development conceptualization of traditional teacher concerns to the development of community experts when learning to teach.*



Pre-Teaching Phase

This phase encompasses the time prior to teaching and includes the time when traditional teachers partake in their preparation programs. It is a phase of non-concern for traditional teachers as they lack a context for what they will experience as teachers.

Traditional teacher candidates in this stage brought their images and beliefs about teaching based on their personal experiences with them into their teacher preparation programs. These images and beliefs impacted their perceptions of what they anticipated encountering and influenced their intended classroom practices. Fuller (1969) found concerns at this stage centered on the anticipation and apprehension of what the teacher candidates may encounter when teaching because they lacked context for what to be concerned about.

Fuller's (1969) pre-teaching phase aligns with the artists' experiences during the time between when they accepted positions as classroom teachers and when they stepped into their classrooms as high school teachers. Although many of the community experts shared experiences relevant to teaching, they lacked actual experiences as classroom teachers at this stage. This was a phase of non-concern for the community experts like traditional teacher candidates. Eleven artists' assumptions and beliefs about the school, teaching, or the students connect their learning how to teach with Fuller's pre-teaching phase of non-concern.

The community experts' experiences associated with Fuller's (1969) pre-teacher phase of non-concern highlight assumptions and beliefs typical of this phase. Rachel assumed the lives and experiences of her students would be similar her own. Rachel's experiences of learning to teach made her realized her life and experiences varied greatly from her students. Leslie anticipated high school students being less prepared compared to the students she taught at a local college. She stated, "The students proved me wrong on so many occasions that first year and still continue to surprise me." Jonathan felt apprehensive when thinking about the school's expectations for teachers in addition to teaching lessons. He validated his initial apprehension soon after undertaking the role of classroom teacher as he attempted to navigate the various systems in the school.

Other community experts believed the students attending the school were like those they worked with professionally. This perception turned out to not be true for all students. Steve described the difference he saw between the students who worked professionally as young artists and some of the students at the school.

It is important to keep in mind that the students who work in theaters professionally are not typical students. They often display maturity beyond their years. It was eye opening

to realize some of the students at the school are still just trying to figure it out and not super motivated.

Andrew and Dylan expected the students to be like their peers from high school. It surprised Andrew to learn some students attending the school lacked an interest in the arts. Dylan felt relieved when students at the school displayed an openness and acceptance of others because it was not what he experienced as a high school student. The artists transitioned from focusing on their assumptions and beliefs about the school, teaching, and students to the next stage on their journey of learning to teach.

Early Teaching Phase

This stage contained student teaching experiences and the years preceding the late concerns phase for traditional teachers. It represented a time of significant stress and one where teachers wondered if they would learn to teach at all.

Traditional teacher candidates expressed covert and overt concerns about being classroom teachers. They sought answers to “Where do I stand?” to address their covert concerns related to their role within the bigger picture, such as implementing rules and routines, addressing situations in the classroom, connecting with colleagues, and obtaining support from mentors and administrators (Fuller, 1969). The student teachers asked themselves, “How adequate am I?” in response to their overt concerns. They questioned their knowledge, skills, and ability to periodically fail and adjust when unsuccessful. This stage also included their capacity to cope with the judgements made by supervisors during the performance evaluation process and willingness to accept feedback (1969). This phase lasted until the traditional teachers displayed late concerns related to the next stage of development.

The artists entered the early teaching phase when they stepped into the role of high school teacher for the first time. They did not have a student teaching experience to bridge the gap between the prior stage of development and their first days as classroom teachers. Nine artists described the first year of teaching as a challenging experience.

The term “chaos” represented a common theme in the experiences of community experts in this early stage of learning to teach, most notably in their first year. The artists’ experiences as teachers during their first year depicted a lack of direction from leadership, nonexistent resources, and their struggles to navigate the school’s facilities. They were absent a context for understanding, developing, and implementing high school curriculum for artistic disciplines. This led to difficulty planning successive 80-minute class periods. They needed to learn how to translate their disciplinary and professional knowledge into conservatory-style training in their art form for high school students. There were a lot of processes this first year that started with “if this” and ended with “then that.” The year represented survival, very similar to traditional teachers in this stage.

Like traditional teachers, community experts experienced covert and overt concerns as new teachers. Some struggled to navigate the elements of public-school systems. Samantha explained a covert concern when she described how it felt like a “relentless effort to remember to take attendance, to monitor hall and bathroom pass use, and be sure when students break out to do group work no one sneaks out of the room.” Dylan’s overt concerns about his own learning around issues of race, sex, and gender resulted in him feeling inadequate at times. He admitted to not always knowing the right thing to say and putting his foot in his mouth on occasion. These concerns challenged the community experts’ artist identity in the role of classroom teacher.

When describing many of their experiences in their first few years, the community experts felt their identities as artists conflicted with their roles as teachers. Participating in teacher workshops, learning procedures for attendance and grades, and implementing required accommodations for individual students that seemed contradictory to their values validated their feelings that the two identities lacked a connection.

Only one community expert, Leslie, cited being formally evaluated by the principal. This study is unable to analyze the capacity of community experts to cope with the judgements made by supervisors during the performance evaluation process. However, nine community experts expressed an openness or desire for feedback. Karen explained, “I would love feedback. I think feedback is important. I want to know when I’m doing a good job because it makes me want to come back. I also want to know what I can improve on because I want to be a better teacher.” Giving and receiving feedback is a natural process for professional artists. This may make the observation and evaluation process an inconsequential concern for community experts unlike traditional teachers in this stage.

Working part-time bridged this transition between the first and second stages of Fuller’s (1969) model of teacher development. Like Samantha, four other community experts described experiences during their first few years that required them to figure out how to translate their knowledge, skills, and ability to perform, along with their values as artists to the field of K-12 education and teaching. The community experts utilized their value system centered on performance and continuous learning to persevere and engage in meaningful work as teachers.

One difference between traditional teachers and the experiences of learning to teach for community experts that emerged from the findings relevant to this stage is their concern for students. Unlike traditional teachers, community experts did not delay their concerns for

students in the process of learning to teach. This is likely connected to their value system, particularly the importance of collaboration and relationships in their lives and work as artists. For traditional teachers, concerns for students occurs in Fuller's (1969) late teaching phase.

Late Concerns

Fuller (1969) found a limited amount of data in the literature linked to the concerns of experienced teachers. This is still true when reviewing the body of educational research available that pertains to experienced teachers. Fuller (1969) concluded from his research that teachers began to express concerns for students once they gained experience.

This stage represents a movement by traditional teachers away from concentrating on personal gain and judgements imposed by others to expressing concerns for students by evaluating teaching practices and student learning through processes of self-reflection and self-evaluation (Fuller, 1969). Teachers' concerns in this phase converged on knowing the capacity of each learner, establishing objectives and goals for learning, assessing knowledge, skills, and growth, separating out the teacher's contributions to students' difficulties and achievements, and self-reflecting and evaluating oneself in relation to students' achievements (1969).

Fuller's (1969) stage of late concerns in teacher development may be representative of the transition from artist and teacher to artist-teacher by community experts. Identifying a community expert as an artist-teacher signifies a focus on oneself not as an artist or teacher but one and the same. The findings support typically being able to identify artist-teachers by their fourth- or fifth-year teaching, although for some, perhaps as early as, during, or at the end of their third year, but this remains undetermined.

A few community experts, specifically Jonathan, held strong to identifying as an artist first and foremost and not a high school teacher. However, as a fifth-year teacher, I identified

Jonathan as an artist-teacher because his experiences often represented a harmonious interchange between artist and teacher. He used his value system as an artist to create opportunities for collaboration among himself, students, and others in the community. Jonathan created an intergenerational elective for students and senior citizens. Jonathan's engagement in this intergenerational work gave him purpose as an artist and fulfilled his role as a classroom teacher without separating himself as an artist and teacher.

As established professional artists, the community experts brought foundational knowledge and skills, as well as a range of experiences representative of their lives and work to their teaching. This is often not the case for traditional teachers, the majority of which move from college to a teacher preparation program to a teaching position. It may take more time for traditional teachers to get to this stage compared to community experts because they need to establish a professional identity that aligns with a value system that represents who they are as people and professionals. The artists already had experiences that defined what it meant to be a professional. They applied the professional knowledge and skills they had as artists to a new context, classroom teacher.

The concerns for oneself need development before teachers can focus their concerns on students. Because community experts already addressed their concerns for themselves it became more about using and adapting their solidified identity and values and applying their disciplinary and professional knowledge to fit within new contexts that added meaning to and enriched their lives and work as artists. The uniqueness of community experts is that their experiences reflect how they found a way as artists and teachers and eventually artist-teachers to achieve personal and professional gain in a way that supports themselves and the students equally and simultaneously.

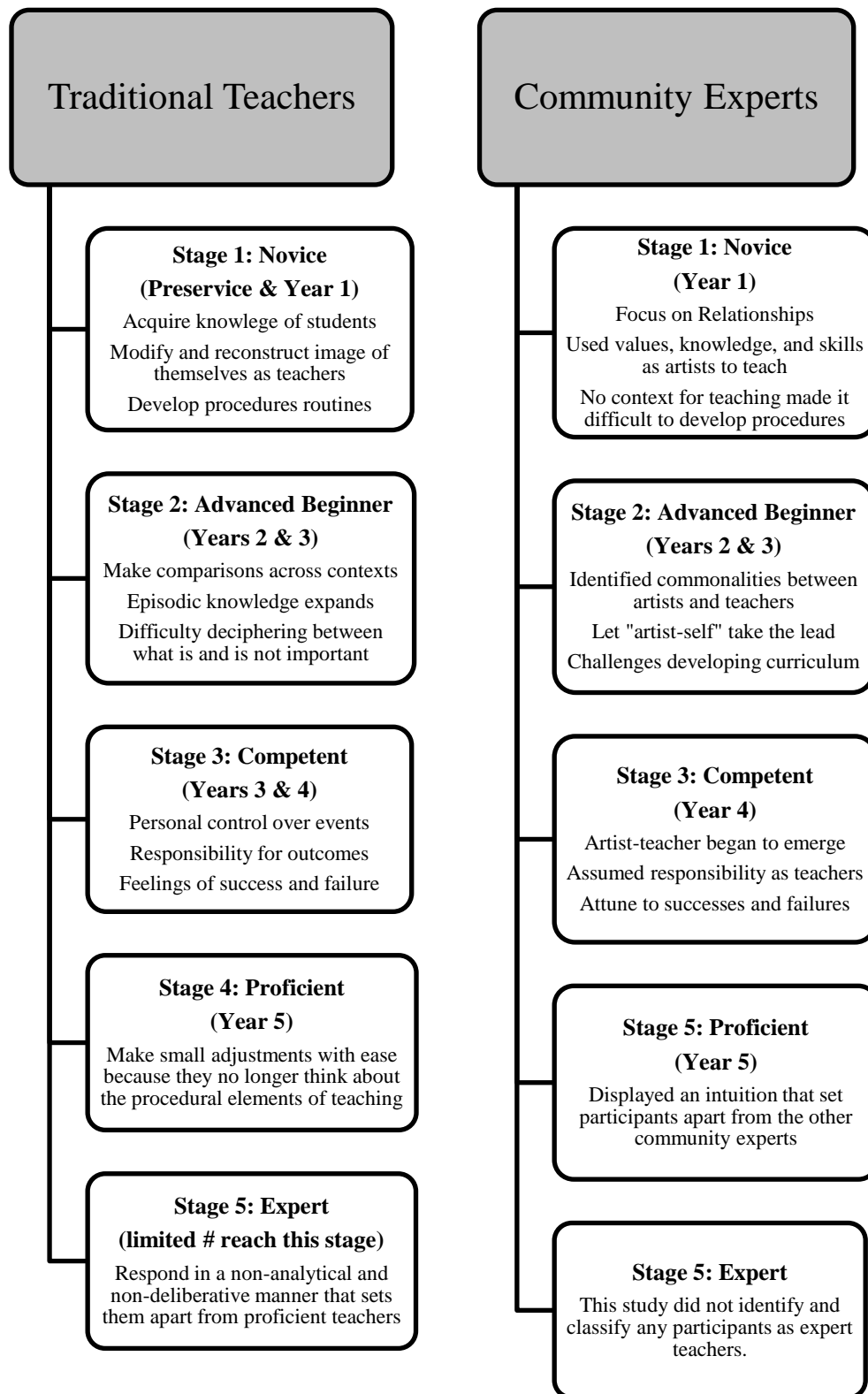
Skill Development in Artists Learning to Teach

Berliner (1988) also developed a frequently used model for teacher development.

Berliner believed preservice and first-year teaching constituted a single developmental stage during which novices accomplish three primary tasks: (a) acquire knowledge of students, (b) use that knowledge to modify and reconstruct their personal images of themselves as teachers, and (c) develop standard procedural routines integrating classroom management and instruction. Berliner (1988) found it common practice for experts in any field to apply domain specific knowledge to obstacles faced in their respective fields. Experts in their field perceive and process information in similar ways. This supports the finding that the community experts in this study applied their disciplinary and professional knowledge as their primary form of pedagogy to the field of education when they assumed the role of classroom teacher.

According to Berliner (1988), traditional student teachers and first year teachers typically fell into the category of novice. Advanced beginners were second- and third-year teachers. In the third or fourth year, advanced beginners with talent and motivation became competent teachers. Proficient teachers emerged in the fifth year and a limited number of proficient teachers reached the highest stage termed expert. The analysis of these stages of traditional teacher development compared to the progression of artists learning to teach is represented in Figure 2 and described in further detail below.

Figure 2. A comparison of Berliner's (1988) developmental theory of skill learning in teachers to the development of community experts when learning to teach.



Stage 1: Novice

The category of novice included traditional teachers in their student teaching experiences and first year as classroom teachers. Novice educators label and learn elements of required tasks as teachers. In this early stage of learning to teach a novice becomes familiar with the concepts of higher order questioning, reinforcement, and teaching disabled students (Berliner, 1988).

Traditionally prepared teachers demonstrate rational and inflexible behavior and a strict adherence to the rules and procedures their supervisors direct them to follow. When questioned about situations, novice teachers tend to focus on objective facts and features of situations.

Novice community experts experienced some similarities to traditional teachers at this stage of development. “No one was in the room with me. I learned to teach and figure out how to meet all the other expectations associated with being a teacher all by myself,” explained Alison. Tyler stated, “The first year was about defining what you were supposed to be doing, how you were going to do it, when the students were not engaged or learning, and where you could go for help.” Tyler’s experience aligns with a focus on the rules and processes of school systems. However, Tyler felt the rigidity of this stage because it contradicted how he worked as an artist.

The experiences of artists as they first began working with students aligned with this stage. Laura and Michelle became familiar with the concept of teaching disabled students but felt unprepared to do so. Laura explained how she felt everything she heard about working with students with disabilities centered on “you better follow the 504 Plan or IEP exactly and if you don’t you can get fired or maybe even sued.” Laura and Michelle found it overwhelming as they attempted to meet the specified accommodations for individual students in their classes.

Novice community experts also experienced some differences when compared to traditional teachers at this stage. Some artists shared experiences of not knowing what to do when they first became teachers. They were unaware of the rules and procedures expected of them. This made it impossible for the community experts to focus on the rules and procedures like traditional teachers do at this stage. Samantha explained how much of her work involved figuring out how to be an artist and teach at the same time, not focus on the rules and procedures expected from teachers. Although she knew taking attendance and grading were important elements of being a high school teacher Samantha never focused on her difficulty in completing these tasks, even though she continually tried to improve.

Jason worked many jobs and had many experiences prior to teaching at the school. His description of his approach to teaching his first year felt more sophisticated than a novice teacher. He explained, “Every new job is figuring out who is around you, adapting to the people working on the project with you, and making the best possible experiences in this temporary experience you are in at the moment.” By the end of his first year he said, “You realize it isn’t a temporary experience, so your investment changes. You start small, figure things out piece by piece, but keep building on what you know and learn.” This statement indicated that Jason felt he already had knowledge, skills, and prior experiences he could apply when learning to teach. This is not characteristic of traditional teachers in this stage according to Berliner’s (1988) research.

Nearly all community experts identified the importance of developing relationships with students as novice teachers because it was important to their work as professional artists. The intentional efforts of community experts in their first year to get to know their students and create a classroom environment that supported doing the work of artists exceeded the

developmental stage of novice traditional teachers. Andrew explained how the arts requires people to express who they are as humans, convey their ideas, communicate, and listen to others. Andrew believed creating a safe space for students in the classroom allowed trust to build, vulnerability to surface, and relationships to emerge, all facets critical to the artistic process.

My analysis of the findings of this study according to Berliner's (1988) novice stage of teacher development revealed most artists moved through this stage quicker than traditional teachers. This seemed particularly true for more experienced artists when compared to the community experts that recently graduated college. The community experts had disciplinary and professional knowledge that may have advanced them through this stage more rapidly than a teacher without this knowledge, even if in a different field. Movement through this stage may also be in part due to other community experts at the school assisting artists new to the classroom in learning the basic elements of teaching quicker than traditional teachers. This likely happened naturally as the artists sought opportunities for collaboration as teachers.

Stage 2: Advanced Beginner

Second- and third-year traditional teachers represented the category of advanced beginner. Experience blended with verbal knowledge for traditional teachers in their second and third years of teaching. Their capacity expanded to allow them to make comparisons across contexts (Berliner, 1988). Episodic knowledge grew, and they became able to follow patterns that guided them in learning when to break or ignore rules. At times, teachers in this stage still had trouble deciphering what is and is not important and taking responsibility for their actions. Teachers described circumstances, identified events, identified the rules and procedures, and classified contexts, but found it challenging to identify their personal responsibility in a situation (1988).

The findings revealed that community experts in their second and third years teaching described experiences depicting the ability to make comparisons across contexts. Eight community experts found commonalities between their identity as artists and roles as teachers in their second year. They explained how this resulted in them taking greater ownership for learning to teach, which felt more natural for artists because owning their work was a requirement of the profession.

Jason explained, he made the shift from “What did I accomplish in class today?” to “What am I going to accomplish in class today?” Steve’s experience of letting go of “doing things the school way” and “doing things in a way that makes sense to me” coincides with traditional teacher development at this stage according to Berliner (1988). When Steve felt authentic in his approach being a teacher came naturally. Authentic for Steve meant letting his artist-self take the lead when learning to teach.

Tyler described how focusing on rules and routines his first year scared him, but “in a good way.” It helped him build confidence in his skills as a teacher in these areas and make modifications, such as having the students sit in a circle and sharing a thought that resonated with them while Tyler took attendance. This was a different approach compared to Tyler’s first year when he had the students sit in rows while he submitted attendance and then moved on to engage them in an activity. Tyler’s recognition of his focus on rules and routines his first year felt more progressive than what Berliner (1988) would expect of traditional teachers in their first- or second-years teaching.

Community experts at this stage, particularly in their second year of teaching, still navigated understanding, developing, and implementing high school curriculum and figuring out how to adapt it in ways that supported student learning. What was interesting is that the artists

could clearly identify when something wasn't working, but it took longer for them to determine why. Andrew adapted from teaching and developing curriculum for one isolated class, called a "master class" by artists, to doing so for approximately 32 class periods over the course of the semester. Designing and implementing curriculum felt awkward for Andrew his first few years. He described feeling "clumsy, "like when you are doing something for the first time until you figure it out. Only this time it is taking a long time to figure it out and I'm still working to make sure I've figured it out."

Stage 3: Competent

Traditional teachers identified as motivated and competent advanced beginners in their third- or fourth-years teaching represented the competent stage of Berliner's (1988) model of teacher development. Competent traditional teachers made conscious decisions about their actions by setting rational goals and establishing a sensible means for obtaining them (Berliner, 1988). They enacted their developing skills as teachers by effectively differentiating between what was and was not essential to avoid timing and targeting errors. The teachers' motivation to achieve competency resulted in greater personal control of surrounding events, taking responsibility for outcomes, and experiencing feelings of success and failure (1988).

The experiences of artists beginning in their third year began to represent a solid depiction of who they wanted and intended to be as teachers. Nine community experts participating in this study were in their third through fifth year of teaching. The experiences of learning to teach for Andrew and Michelle, the two community experts in their third year, approached competent, but did not yet classify as competent according to Berliner's (1988) model.

Andrew carried the belief that students stepping outside their roles as students became someone else's responsibility at the school. He developed this belief in his second year of teaching and carried it into his third year. A competent teacher would explain experiences depicting the implementation of strategies to address student issues within the classroom. Michelle's communications with students and parents started improving her third year, but she still lacked some personal control and responsibility for outcomes. Michelle felt she communicated and documented expectations well for students but expressed little control over situations when students and parents gave her feedback that her communication lacked clarity.

Analysis of the experiences of Leslie, Dylan, and Tyler, all fourth-year community experts, identified them as competent teachers. The experiences of the artists in their fourth year of teaching is where the identity artist-teacher first emerged. These community experts taught as though being an artist and teacher meant one being.

In her first year, Leslie learned the importance of establishing boundaries for students. She took personal responsibility for her students feeling safe in her classroom. What she learned from a guest artist impacted her teaching significantly and over the years she refined her ability to competently establish boundaries for students.

He gave me a piece of advice that will always be with me. It was that students at this age have the job to challenge you, so you set up armor and borders all around them with the goal of keeping them safe. Then there is one student that actively searches for the chink in the armor, the place where you are not present. The minute they find that gap they know they are not safe. That's what they are doing; they are constantly testing what you've established to see if their security is validated and they are safe. So, when they do that checking and if they find an opening you have to be prepared to acknowledge when

you haven't secured the border to keep them safe. You also must be able to withstand when they push really hard on the border by staying really clear with your expectations.

Dylan's experiences demonstrated how attune he was to his successes and failures as a teacher. He knew when a student felt he didn't handle a situation correctly. He explained how he apologized and worked through addressing the student's feelings. Dylan described the importance of relationships in these moments. Taking the time to build relationships with students gave Dylan a means for successfully working with students as he stumbled through learning to teach at times.

Tyler recognized critical and teachable moments in class, most of which deviated from the lesson plan. He effectively identified important moments in class and effortlessly transitioned into addressing the issue(s). His skills expanded to the point where he recognized and responded intuitively in the moment beginning in his third year of teaching and fully by his fourth year. He explained one experience where a situation happened in class different from anything he saw or experienced previously. He instinctively took the following action; "I took a deep breath and exerted more energy than I ever had before and just reclaimed the room."

Stage 4: Proficient

Berliner's (1988) model supported the possibility of proficient teachers to emerge in their fifth year. Traditionally prepared teachers often developed into proficient teachers by or during their fifth year of teaching. Teaching for these teachers was like riding a bike. They made small adjustments with ease because they no longer thought about the procedural elements. They naturally examined and responded to similarities between unrelated events in seemingly unconscious ways. This afforded them the ability to make predictions using logical and purposeful decisions and actions (Berliner, 1988).

Analysis of the experiences of community experts in their fifth year in comparison to Berliner's description of a proficient teacher resulted in classifying these artist-teachers as proficient. The four community experts in this study in their fifth year of teaching displayed an intuition that set them apart from other participants.

Karen is now effortlessly equipped to address the social and emotional issues students bring into her class frequently. She intuitively recognized these issues emerging and validated a student's feelings in the moment, yet kept the class moving forward without disruption. Her presence as an artist kept her unconsciously attune to her students' dispositions during class. Like Karen, Jonathan no longer thinks about the procedural elements when he identifies a student that has something larger going on than what he is teaching on a given day. Jonathan made small adjustments to his teaching to give students space when this happened and found a more conducive time to approach the student individually.

Samantha learned enough about her students to know when they needed her to adjust to meet them where they are at on a certain day. Samantha recognized she cannot move resistant students from a back corner to onstage overnight. Instead she set new goals each class and tried to reach them with students, one day at a time. She did this without it interfering with her teaching the other students in class.

Stage 5: Expert

A limited number of proficient teachers reach the stage of expert in their careers. Teachers on a traditional trajectory of development could enter the stage of expert, but there is no guarantee. Experts responded in a non-analytical and non-deliberative manner that distinguished them from proficient teachers (Berliner, 1988). These teachers seemed to know where to be and what to do at all the right times when interpreting classroom occurrences,

recognizing similarities across situations, distinguishing between critical events, implementing routines, anticipating classroom phenomena, judging predictable and uncommon events, and evaluating performance, responsibilities, and emotions (Berliner, 1988).

Analysis of the experiences reported by the 13 community experts that participated in this student did not result in the identification of one or more expert teachers. Although some of the artist-teachers described experiences that may be interpreted as related to an ability to know where to be and what to do at all the right times during the situations described above it did not occur with consistency. A study that includes the experiences of a greater number of community experts in their fifth year of teaching or seeks to understand the experiences of artist-teachers in the process of learning to teach beyond their fifth year may reveal additional information regarding the development of experts among professional practitioners in the role of classroom teacher.

Summary of Analysis

In this chapter, I provided an analysis of the findings of this study through two theoretical lenses. The two lenses included Fuller's (1969) developmental conceptualization of teacher concerns and Berliner's (1988) developmental theory of skill learning in teachers. These theories helped represent the even more complex, stressful, intimate, and largely covert (Fuller & Brown, 1975) experiences of learning to teach for the community experts in this study. Artists became classroom teachers without the script provided by a formal teacher preparation program. They experienced learning to teach in many similar and some different ways compared to traditionally prepared teachers. Overall, the path of teacher development for the 13 artists in this study supported that learning to teach for community experts is a process that progresses through stages not all that different from traditional teachers.

Teachers that partake in a formal teacher preparation program learn the concept of pedagogy as it relates to teaching and learning in K-12 education. Preparation programs aim for aspiring teachers to build foundational pedagogical knowledge and skills so they know what to do and can do it when they enter the classroom. As teachers become confident and effective in their practice their pedagogy adapts to use an array of teaching strategies because no single, universal approach suits all situations.

Pedagogy is often described as the “the art (and science) of teaching.” Through this study’s analysis of the experiences of community experts as they learned to teach a pedagogy emerged that emphasized “art” in the “art of teaching.” The community experts could not separate their previously acquired identity and values as artists, knowledge, skills, and ability to perform when learning to teach. As a result, their experiences revealed they use a distinctive pedagogy as classroom teachers that incorporates their disciplinary and professional knowledge as artists and the way they teach aligns to how they live and work as artists. I expanded my analysis of “the artist way of learning to teach” to conclude this study by describing the pedagogy of professional artists in the role of classroom teacher at a performing arts high school as “the artist way of teaching.”

The analysis of the findings using the theories presented in this chapter suggest that foundational research of teacher development may be applicable to the development of non-traditional teachers. This could expand the field of K-12 education to connect students to professional practitioners more often. Supporting the development of community experts would maximize learning for students across disciplines. My next chapter includes the conclusions drawn from this study and recommendations based on the findings of this study to the field of K-12 education, teacher preparation programs, K-12 school leaders, and professional practitioners

who are considering or entered teaching through non-traditional means. I also express my thoughts regarding opportunities for future research in the next chapter.

CHAPTER SIX: SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS

Arts schools have a unique and specific focus compared to most K-12 schools. The school I work at employs professional artists, termed community experts, to provide a conservatory-style education to high school students through exclusive training in specific arts disciplines. This non-traditional model of staffing is a rare paradigm in K-12 education. Valuing and employing professional practitioners from fields other than education are not common practices and, in some cases, vehemently opposed by traditional systems.

Employing community experts is desirable for districts and schools striving to be innovative and provide students educational opportunities that push the boundaries of traditional practices. However, community experts often step into the role of classroom teacher without completing a teacher preparation program. This makes understanding how community experts learn to teach necessary because like traditionally prepared teachers new to the role of classroom teacher, they need support, particularly in the first three years of teaching, a critical period for any new teacher. This is a time when new teachers experience significant growth in their knowledge, skills, confidence, and overall capacity as educators. They strive to become more effective teachers and successfully move students forward in learning and attaining achievement goals.

In this chapter, I describe the key themes that emerged when interviewing participants about their experiences of learning to teach. I then discuss these themes and the implications of my research for the field of K-12 education, teacher preparation programs, school leadership, and teachers entering the profession through alternative pathways and offer recommendations in each of these areas. I next explain the limitations of my research and identify opportunities for future

research to answer questions extending beyond the scope of this study. Finally, I offer insight into my personal and professional gains by conducting this study.

Becoming an Artist-Teacher

I conducted this study to understand how artists, termed community experts, learned to teach without partaking in a formal teacher preparation program. My research focused on representing and interpreting the voices of 13 community experts in their first through fifth years of learning to teach. I interviewed the community experts along a timeline to explore the phenomenon of learning to teach through their experiences as artists and high school teachers.

The following four themes emerged from the findings and my analysis of the experiences of artists learning to teach: (1) the artist identity, (2) artist-teacher pedagogy, (3) the artist and teacher became the artist-teacher, and (4) models of development for community experts learning to teach. A discussion of these themes coincides with implications for the field of K-12 education, teacher preparation programs, K-12 school leaders, and professional practitioners considering entering or already teaching through non-traditional pathways. The limitations of this study discussed later in this chapter present opportunities for future research.

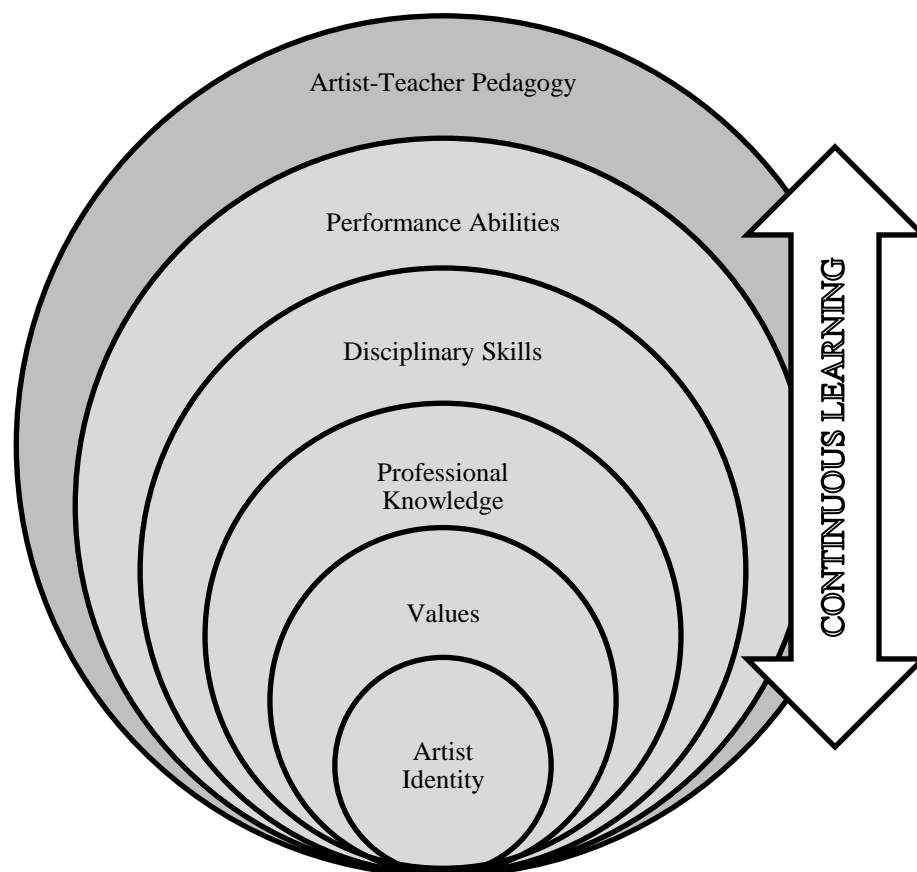
Artist-Teacher

Studying the experiences of artists working as high school teachers as they moved through fundamental stages of development toward becoming artist-teachers resulted in a greater understanding of the phenomenon of learning to teach. The community experts evolved as artists and teachers without the benefit of a teacher preparation program, but in many ways progressed in a manner and along a timeline that corresponded to the development of traditionally prepared teachers (see Figure 2, p. 147). The community experts' advancement

toward the classification artist-teacher aligned with their development and implementation of a distinct pedagogy centered on their identity as artists (see Figure 1, p. 139).

The artist identity is central to the existence, life, and work of an artist. This identity facilitated the development of a distinct pedagogy unique to artists working as high school teachers and learning to teach. Figure 3 represents the factors that comprise the pedagogy of the artists in the role of classroom teacher. These factors represent a critical aspect of the composite description of learning to teach for the community experts in this study as they evolved toward being or into artist-teachers.

Figure 3. The factors forming the pedagogy of artist-teachers.



Artists achieve purpose in their work through a mindset formed by their identity. They applied this mindset to their work as high school teachers. The community experts integrated

values central to their artist identity when teaching. These values fueled their desire to utilize their professional knowledge and disciplinary skills to perform as classroom teachers. The community experts engaged in continuous learning by reflecting on their performances as artists and teachers to refine a pedagogy unique to the artist identity that emerged and expanded as they learned to teach. When this process became seamless, typically in a community expert's fourth or fifth year of teaching, the artist working as a teacher became an artist-teacher whereby the artist, teacher, and pedagogy became one and the same.

The Artist Identity

The artists approached their work mindful of their purpose to provide conservatory-style arts training to aspiring young artists yet meet the expectations of a high school teacher. This purpose fueled their desires to use their experiences as artists and in the classroom to improve their performances as teachers through continuous learning. The artists relied on values central to their identity to support them in the role of classroom teacher. The first set of values included: (a) passion, (b) presence, (c) collaboration, and (d) relationships. They used these values to learn to teach by performing. The artists' performances as teachers improved as their artist identity drew upon a second set of values and nurtured their need for continuous learning.

Five additional values focused the artists' need to be life-long learners. These values included: (a) relevance, (b) reflection, (c) adaptation, (d) growth, and (e) networking. The artists shared experiences that coincided with a commitment to always be learning. Each participant expressed a mindset of continuous learning regardless of their year teaching.

These nine values became infused in the experiences of learning to teach for the artists. The values guided their evolution from artist and teacher to artist-teacher. An established set of values aligned with a professional identity shaped the artists' introduction to teaching and

continued development as a teacher. Entering the teaching profession with an established set of work-related values is often not the case for traditionally prepared teachers. This creates implications for school leaders as they induct community experts into the field of K-12 education and develop them as teachers. Additional implications for the artists themselves also emerged as they navigated between artist and teacher. They navigated these two worlds by developing a pedagogy supported at the core by their artist identity.

Artist-Teacher Pedagogy

The term “pedagogy” is not one that is familiar to professional artists. Even as classroom teachers, this was not a term any of the community experts referenced in their interviews. The artists took responsibility for developing their own capacity as teachers by utilizing their professional knowledge and skills, along with their ability to perform. They relied on the values that comprise their identity as artists to provide a framework for how they approached and engaged in the process of learning to teach.

The community experts lived through a common range of experiences as they navigated the role and responsibilities of a teacher with only their artist identity and disciplinary and professional knowledge and skills to guide them in developing their practices. The artists’ use of their disciplinary and professional knowledge, skills, and ability to perform revealed a distinctive pedagogy that advanced over time as they learned to teach. This pedagogy was unique to the artist in the role of classroom teacher and the evolution of the artist-teacher.

This pedagogy formed and developed when the artists assumed the role of classroom teacher. It was not the pedagogy taught in preparation programs that traditional teachers attempt to model as they learn to teach. Rather, the pedagogy that emerged from the findings of this study represent an alternative way to develop pedagogy as a classroom teacher. This study

highlights the process of learning to teach for artists as they transition from “the artist way of learning to teach” to “the artist way of teaching” as the artists and teachers evolved toward becoming or into artist-teachers.

The Artist and Teacher Become the Artist-Teacher

The experiences of learning to teach were analogous to “sink or swim” for the community experts. The feelings they experienced in the process of learning to teach spanned chaos to calm with each successive semester and year. The artists performed and continuously learned through their performances as classroom teachers. They adjusted their teaching in ways true to their values and in turn, engaged in the process of learning to teach and developing as classroom teachers. The students responded well to their honest, authentic, and vulnerable approaches to learning how to teach. When the community experts taught in ways that resonated with their lives and work as artists teaching became more natural and their curriculum and classrooms highlighted their values.

The experiences described by the community experts in their interviews spanned their introductions to teaching, role and responsibilities as classroom teachers, the process of understanding, developing, and implementing curriculum, and work with high school students. Over time, typically in the fourth or fifth years of teaching, the artist and teacher became one and the same on their journey of learning to teach without sacrificing the elements of either being. This transition marked the emergence of the artist-teacher.

The artist-teacher became focused in developing the skills of a teacher without having to be intentional about not compromising their artist identity. They did this in a way that honored each role almost effortlessly at times. The artist-teacher is a tenacious artist and fierce educator in their never-ending quest of maintaining purpose, passion, and forward movement in all

aspects of their lives and work. This approach supported their continued growth as teachers in ways that align with foundational models of teacher development in the field of education.

Models of Teacher Development for Community Experts

An analysis of the findings through the theoretical lenses of Fuller's (1969) developmental conceptualization of teacher concerns and Berliner's (1988) developmental skill learning in teachers revealed that the community experts moved through known fundamental stages of development when learning to teach. In many instances, the artists' experiences of learning to teach coincided with these simplistic models used to explain the development of traditionally prepared teachers, as studied and modeled by Fuller and Berliner.

Fuller's (1969) and Berliner's (1988) theories represent stage-based models of teacher development. My findings and analysis support a conclusion that there are basic stage-based models of teacher development that align with the process of learning to teach for the artists in this study who did not complete a preparation program. Many of the artists' experiences of learning to teach coincided with the phases representing traditional teacher development described in Fuller's and Berliner's models. However, some noticeable differences also surfaced.

The notable differences that emerged in my findings and analysis were unique to the artists in this study. Their experiences were different because they represented the profound impact their artist identity and disciplinary and professional knowledge, skills, and performance ability had on their practice as classroom teachers. Despite these notable differences, this group of artists, without partaking in any formation teacher preparation, moved through stages of development when learning to teach in ways comparable to traditional teachers but in their own way and on their own terms.

Fuller's (1969) theory of developmental conceptualization of teacher concerns identified and explained three stages of teacher development: (a) a pre-teaching phase, (b) early teaching phase, and (c) late concerns. For the most part, the concerns of the artists when learning to teach coincided with those of traditional teachers represented by Fuller's model. However, two substantial differences existed within these three phases of development for the artists in this study.

First, the community experts explained feeling their identities as artists conflicted with their roles as teachers during the early teaching phase. The role of classroom teacher did not come naturally for many artists until they gave themselves permission to be artists when they taught. Traditional teachers did not express this concern in any phase of development according to Fuller (1969). A lack of this concern for traditional teachers may be a result of them not likely having an already established identity coinciding with another professional field of practice.

Second, the artists expressed concerns for their students and a desire to collaborate with and establish relationships with their students to develop trust and support growth. Concerns for students typically emerged in the third stage of Fuller's (1969) model of traditional teacher development and more exclusively around the students' capacity as learners. The artists expressed concerns for students almost immediately during the early teaching phase of development. These two differences support the community experts' use of their pre-established identity, system of values, and professional capacity as artists to accelerate their movement through Fuller's stages of development in the process of learning to teach. I also examined the capacity of the community experts as artists according to Berliner's (1988) theory depicting the development of skill learning in teachers.

Berliner's (1988) theory of developmental skill learning in teachers modeled five stages of development for traditional teachers when learning to teach: (a) Stage 1: Novice (2) Stage 2: Advanced Beginner (c) Stage 3: Competent (d) Stage 4: Proficient and (e) Stage 5: Expert. When analyzing my findings through Berliner's model of teacher development I determined an absence of data to support identifying any of the community experts as expert teachers. Like Fuller's (1969) model, Berliner's stages of traditional teacher development provided comparable benchmarks for many of the experiences of community experts as they learned to teach. Two notable differences, both within the first year of teaching, also emerged when comparing community experts to traditional teachers according to Berliner's stage-based model of skill development.

Some novice community experts shared a lack of knowledge regarding what rules and procedures the school expected classroom teachers to follow. Because they didn't complete a teacher preparation program these community experts lacked context for these rules and procedures. Therefore, the artists could not state concerns about rules and procedures during this stage as traditional teachers did when studied by Berliner (1988). Community experts also expressed an earlier attention to students when compared to Berliner's model. The intentional focus on students in the artists' first year was not characteristic of traditional novice teachers.

Overall, the artists moved through the novice stage of Berliner's (1988) model quicker than traditional teachers, but not the subsequent stages. Development after the novice stage corresponded to a slower progression during the period associated with each stage compared to traditional teachers. For example, the advanced beginner stage spanned the second and third years of teaching for traditional teachers. The findings identified artists as advanced beginners within or by the end of their third year as classroom teachers. Competent traditional teachers

emerged in their third or fourth years. The artists' experiences aligned with this stage in their fourth years of learning to teach. The experiences of learning to teach for the artists in this study classify those in their fifth year as proficient like the traditional teachers studied by Berliner.

Understanding the development of community experts within the context of known stage-based theories of teacher development and outside of these contexts is important. The needs of the artists as they grew as teachers poses new challenges for the field of K-12 education, teacher preparation programs, school leaders, and the artist-teachers themselves. A way to address these challenges requires first recognizing then focusing on the differences between community experts and traditional prepared teachers rather than the similarities. There needs to be a focus on the influence of the artist identity and disciplinary and professional knowledge, skills, and performance ability on the community experts' pedagogy when hiring, working with, and developing artist-teachers.

Recommendations to Support Community Experts as K-12 Teachers

The themes that represent the phenomenon of learning to teach for the artist-teacher contribute new knowledge to the field of K-12 education. Based on this new knowledge, I developed recommendations in four areas central to the experiences of learning to teach for community experts, specifically evolving artist-teachers. These recommendations emerged as I gained a greater understanding of the experiences of how the artists learned to teach by stepping into the role of classroom teacher at a performing arts high school without completing a formal teacher preparation program. My recommendations involve encouraging the field of K-12 education to support hiring and developing non-traditional teachers, teacher preparation programs to expand to support alternative pathways for becoming a teacher, K-12 school leaders to develop in ways that authentically support and grow artist-teachers and their distinctive

pedagogy, and artists to become more informed about the process and stages of development associated with learning to teach as they enter teaching through non-traditional means and without a script.

Support Community Experts in the Field of K-12 Education

Students and parents seeking innovative educational opportunities in the field of K-12 education need options, particularly when it comes to arts education, specifically professional training. These options become available when federal and state educational agencies, cities and communities, local school boards, and teacher unions put students first and support schools that hire non-traditional teachers, such as artists, to offer innovative educational opportunities to meet demand and provide an education to students that fosters not only academic advancement, but artistic growth.

Additionally, these entities in the field of K-12 education need to recognize that the experiences of learning to teach and process of development for community experts align with those of traditional teachers in many ways, but also differ in some very distinctive ways. These differences require deviating from the longstanding “one size fits all” models of teacher development to support and grow artist-teachers in authentic ways that validate who they are as people and professional artists. Attention needs to be given to how they uniquely approach learning to teach because their artist identity encompasses a substantial set of uncompromising values that guide them in their lives and work.

Lumping community experts together with traditional teachers for professional development does not honor artists or artist-teachers. Because artists do not share the same context for learning to teach as their traditionally prepared counterparts, their progression through Fuller’s (1969) and Berliner’s (1988) stage-based models occurred through two very

different lenses. These lenses (those of traditionally developed teachers and community experts) are different and need to be understood so interactions, supports, and professional development makes each cohort feel respected for who they are, the experiences they've had, and what they bring to their positions as classroom teachers.

Expand Teacher Preparation Programs

Most K-12 educators become teachers through a teacher preparation program. This traditional pathway consists of foundational coursework in education, field work, and student teaching experiences. Some districts and schools seeking innovative options for programming that require knowledge, skills, and experiences within certain professional fields other than the field of education may explore employing non-traditional teachers or community experts, as in the case of the school in this study. Because this is supported in many states it creates an opportunity for traditional teacher education programs to expand their student base and better support districts and schools seeking to provide innovative educational opportunities.

Teacher preparation programs offered through colleges and universities should consider expanding to support the professional development of non-traditional teachers, such as artists and artist-teachers. They currently shy away from teacher preparation programs because these programs do not recognize or validate professionals outside of K-12 education, prior and relevant experiences, or alternative pedagogy. The concept of teacher preparation may be more appealing to community experts if these programs understood their experiences of learning to teach, honored their professional identity, and offered programs that supported and expanded their use of their disciplinary and professional knowledge, skills, and experiences as their primary pedagogy.

Develop School Leadership

School leaders receive training and engage in ongoing professional development to evaluate, support, and develop teachers who enter the field through conventional pathways. They lack preparation as leaders to support and develop non-traditional teachers even if their districts back new approaches to educational programming. Those who lead districts and schools need to first understand how professional practitioners or community experts, such as artists, learn to teach. This study is a first attempt to give school leaders information to better understand how the artist-teacher evolves and learns to teach.

School leaders need to learn how to support and engage community experts that develop their own capacity to teach by tapping into their knowledge, skills, values, and resources. It may lead to more opportunities for students to engage with practitioners in various professional fields outside of K-12 education if school leaders take initiative to learn and implement systems that support the process of learning to teach for community experts. This would need to happen in ways that align with who they are as individuals, professionals, and teachers and how they approach and move through the process of learning teach.

Inform Potential and Practicing Community Experts

The artists interviewed in this study did not discuss their experiences of learning to teach in relation to those of traditional teachers because they did not know. They could not compare experiences to determine successes or failures because they lacked a context for the process of learning to teach. As a result, they relied on their identity, values, knowledge, skills, and ability to perform to “figure it out.” A primary pedagogy emerged for the artists in this study as they applied their disciplinary and professional knowledge, skills, and experiences to teaching.

Community experts need to know there is a process of learning to teach for any teacher, traditional or non-traditional, and similarities and differences exists. For example, an early focus on students benefitted the artists by allowing them to adapt quicker to variables that entered their classrooms. If community experts have a resource that helps them know what to expect when they accept teaching positions their introduction to teaching may be less chaotic. It may also decrease their experiences of feeling overwhelmed, frustrated, or defeated primarily during the first year, as shared by the artists in this study. Community experts need to know that endeavoring into the field of K-12 education as classroom teachers has the potential to nurture their values of passion, presence, collaboration, relationships, relevance, reflection, adaptation, growth, and networking if they are authentic in their investment in the process of learning to teach as artists.

Future Research Opportunities

This study resulted in unanswered questions that extended beyond the scope of my research question. One opportunity for future research exists to study professional practitioners working as classroom teachers that are not performing artists. This study focused solely on the experiences of learning to teach for one specific group of non-traditional teachers. Questions arose as to whether similar experiences occur for professionals from other fields, such as math or science and if so, how would they compare to foundational theories of teacher development? Would the greater accountability placed on core content teachers, such as those in math and science, impact how they learned to teach compared to the artists in this study?

Another possible topic for exploration would be to conduct a study to understand the perceptions and experiences of school leaders as they pertain to their supervision and evaluation of community experts. The community experts in this study expressed a desire for formal

feedback from school leadership. They viewed feedback as essential and necessary for their development as artists and teachers. Receiving feedback may validate their experiences of learning to teach, which may build their confidence and capacity as teachers and perhaps quicker. Understanding the experiences of school leaders working with non-traditional teachers may provide insight into how to bridge the gap in expectations regarding observations, evaluations, feedback, and professional development.

A third possibility for future research would be to study the reflections of community experts that taught first and then completed a teacher preparation program. There is a group of artist-teachers at the school where I conducted the current study that went through a teacher preparation program to obtain a permanent teaching license after teaching as community experts for five or more years. Understanding their experiences in a teacher preparation program after learning to teach would be an interesting comparison to the current study and perhaps help determine how to best support and develop community experts at the various stages of learning to teach.

Summary

This chapter summarized my study of the experiences of professional artists as they learned to teach at a performing arts high school without participating in a teacher preparation program. The findings and my analysis support the following composite description of the phenomenon of learning to teach for artists: (a) the artists achieved purpose in their work through a mindset formed by an identity that integrates values centered on performance and continuous learning; (b) the teacher did not exist absent the artist, but over time the artist and teacher became one and the same, the artist-teacher; (c) the artists employed a distinctive pedagogy as classroom teachers that authentically and naturally used their disciplinary and professional skills,

performance abilities, and the values that comprise their identity as artists when learning to teach; and (d) learning to teach for community experts was a process that progressed through foundational stages of teacher development not substantially different from traditionally prepared teachers, as studied and modeled by Fuller (1969) and Berliner (1988). This composite description of the phenomenon of learning to teach for the artists in this study supported extending recommendations to four constituencies.

I put forth recommendations based on my study's findings to encourage the field of K-12 education to support hiring and developing non-traditional teachers, teacher preparation programs to expand to support alternative pathways for becoming a teacher, K-12 school leaders to develop in ways that authentically support and grow developing and identified artist-teachers and their distinctive pedagogy, and artists to become more informed about the process and stages of development associated with learning to teach as they enter teaching through non-traditional means and without a script.

Lastly, I explored potential topics for future research including: (1) the experiences of professional practitioners in fields other than the arts working as K-12 teachers, (2) the perceptions and experiences of K-12 school leaders in working with teachers that enter the field through non-traditional pathways, and (3) the reflections of professional practitioners that worked as community experts before completing a teacher preparation program. I close this study with the following comments.

Closing Reflections

*I have come to believe that a great teacher is a great artist
and that there are as few as there are any other great artists.
Teaching might even be the greatest of the arts since the medium is the human mind and spirit.*

John Steinbeck

Learning to teach, whether a traditional or non-traditional teacher, is a complex, stressful, intimate, and largely covert process (Fuller & Brown, 1975). This study validated this statement multiple times for the professional artists who engaged in the process of learning to teach without a script. However, they demonstrated a resourcefulness by using their disciplinary and professional knowledge, skills, and experiences to write their own scripts for learning to teach. This is not a feat for the faint of heart.

As a school administrator it is easy to become so focused on the product and forget about the process. This study served as an incredible opportunity to reground me in the belief that process is just as valuable, perhaps even more so in most instances, than the product. I appreciated each step that coincided with this study, as it allowed me to engage in a process that gave me an awareness of a collection of experiences, different from my own, of learning to teach. I believe taking the time to listen to the stories of others affords us the greatest opportunities for learning and growth as humans.

This journey validated my passion for my work as an administrator and educator in a unique school of choice, supporting innovative educational and training opportunities for students in the arts, and working with professional artists who make those opportunities a reality. The passion the community experts exude in their lives and work and the creative ways they find to engage, train, and grow aspiring young artists continues to be inspiring. I feel this is just the beginning. The artists and teachers and continuously emerging and evolving artist-teachers have many more experiences to share.

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APPENDICES

Appendix A: Recruitment Email to Participants

Hello,

I am sending this email to you on behalf of Callie Jacobs inviting you to participate in her research study for her dissertation. I am assisting in Callie's recruitment efforts to ensure you do not feel pressured to participate. If after reading the information below and the attached consent form if you have any questions and/or would like to participate in the study, please reply to this email to let me know. Callie will then contact you directly to answer your questions and/or arrange an interview. If you have questions, but do not feel comfortable contacting Callie, please reply to this email and only I will assist you. If you would like to participate in the study, but want to remain completely anonymous, please let me know and I will send you a link to complete an anonymous survey.

Thanks,

[insert name of research assistant]

From the researcher (Callie):

Dear Colleague,

I am conducting a study about how professional artists, working as community experts without partaking in a formal teacher preparation program, describe and make meaning of their experiences of becoming high school teachers in a performing arts school. For this study, a “community expert” is defined as someone that is teaching without having completed a formal teacher preparation program.

I am seeking individuals who are willing to participate in interviews about this topic. I am conducting this research in pursuit of a doctorate in Educational Leadership at the University of St. Thomas. I am interested in understanding the experiences of professional artists working at this specific school that have not followed the traditional pathway (teacher preparation programs) into teaching.

You are receiving this email because I identified you as someone with permission to teach as a community expert or with a limited license and working at the school in this capacity for five or less years as determined by the sum total of your annual FTE workload assignments. I intend to collect the majority of my data through interviews. Interviews will be approximately 60 minutes and scheduled at a time and place convenient for you. Your participation will be confidential and the data you share will only be referenced using an assigned alias.

Thank you for considering the opportunity to take part in this study. Please contact me at [insert email address] if you are willing to participate or have questions. I look forward to hearing from you.

Sincerely,
Callie Jacobs

Appendix B: Consent Form

University of St. Thomas

IRBNet Tracking #: 1108513-1

Learning to Teach without a Script:
A Phenomenological Study of Artists as Teachers at a Performing Arts High School

You are invited to participate in a research study about how professional artists, working as community experts without partaking in a formal teacher preparation program, describe and make meaning of their experiences of becoming high school teachers at a performing arts school. For this study, a “community expert” is defined as not having completed a formal teacher preparation program. You were selected as a possible participant because you are a professional artist working as a community expert, as defined above, at the school, which is the site of this study. You are eligible to participate in this study because you are teaching as a community expert at the school. The following information is provided in order to help you make an informed decision whether or not you would like to participate. Please read this form and ask any questions you may have before agreeing to be in the study.

This study is being conducted by Callie Jacobs under the guidance of Dr. Sarah Noonan in the Department of Educational Leadership at the University of St. Thomas. This study was approved by the Institutional Review Board at the University of St. Thomas.

Background Information

Despite traditional views in the field, it became increasingly popular for schools to implement non-traditional models, such as employing community experts, to attract students seeking innovative educational programming and opportunities. Regardless of who is in the classroom, a traditionally educated and prepared K-12 educator or a community expert, each teacher moves through the experience of learning to teach. The purpose of this study is to understand what community experts experience during this process, as well as what meaning they make from these experiences.

Procedures

If you agree to participate in this study, I will ask you to respond to questions during an approximately 60 minute semi-structured interview. The interview will be conducted at a suitable, mutually agreed upon location and audio-recorded to preserve your responses verbatim. Your participation is voluntary at all times and you can end the interview at any time. You may also skip specific questions, if desired.

I will ask permission at the end of the initial interview to follow up with you, if necessary, to clarify any data collected, if needed, ask additional questions that may develop, and/or to respond to themes that may emerge. I will also share the transcribed interview with you and request you review your data to ensure I accurately documented the interview. I will also invite you to provide any feedback that may result when you review your data.

If you would like to participate in the study, but do not feel comfortable being interviewed by me, you may communicate with only my research assistant to remain entirely anonymous and receive a link to complete an anonymous survey via SurveyMonkey.

Risks and Benefits of Being in the Study

There are no foreseen risks associated with being in this study. Data you share will be held confidential. Prior to beginning an interview, I will review this form with you, answer any questions you may have, and request you sign the form if you are willing to participate in the study. Your participation is always voluntary, and you can end the interview at any time. You may also skip specific questions, if desired. To minimize any risk that you would be identified, I will use an alias to disguise your identity and the identity of the school.

You will receive no direct benefits for participating in this study.

Privacy

Your privacy will be protected while you participate in this study. Interviews will be conducted at a suitable, mutually agreed upon location. You will be briefed on my role as the researcher and how privacy and confidentiality of data will be maintained. It is anticipated that interviews will be conducted with approximately 10-15 participants. The number of interviews will ultimately be determined by the need to reach saturation of the data.

Confidentiality

The records and data associated with this study will be kept confidential. In any sort of report, I publish, I will not include information that will make it possible to identify you. The types of records I will create include audio recordings, transcripts, written notes, and consent forms. Electronic data, including audio recordings and transcripts, will be maintained on a password protected computer. Hard copies of transcripts, notes, and consent forms will be kept in secured files. Any written transcripts and notes will be de-identified using an alias in place of your real name always. Audio recordings will be retained until the approval of my dissertation. At that point they will be destroyed. Transcripts, notes, and data summaries, which have been de-identified, may be retained indefinitely for additional data analysis and research. All signed consent forms will be kept for a minimum of three years upon completion of the study. Institutional Review Board officials at the University of St. Thomas reserve the right to inspect all research records to ensure compliance.

Voluntary Nature of the Study

Your decision whether or not to participate will not affect your current or future relationship with your employer or the University of St. Thomas. There are no penalties or consequences if you choose not to participate. Even after your interview is conducted, you are free to withdraw your responses at any time through February 18, 2018 by contacting me at [insert contact information].

Should you decide to withdraw, data collected from you will not be used in the study. Also, at the conclusion of your interview I will confirm the data you shared can be included in the study.

Contacts and Questions

My name is Callie Jacobs. You may ask any questions you have now and any time during or after the research procedures. If you have questions later, you may contact me at [insert contact information]. You may also contact my Advisor, Dr. Sarah Noonan at [insert contact information]. You may also contact the University of St. Thomas Institutional Review Board at [insert contact information] with any questions or concerns.

Statement of Consent

I have had a conversation with the researcher about this study and have read the above information. My questions have been answered to my satisfaction. I consent to participate in the study. I am at least 18 years of age. I give permission to be audio recorded during this study.

You will be given a copy of this form to keep for your records.

Signature of Study Participant

Date

Print Name of Study Participant

Signature of Researcher

Date

Appendix C: Interview Questions

IRBNet Tracking #: 1108513-1

Learning to Teach without a Script: A Phenomenological Study of Artists as Teachers at a Performing Arts High School

This study is qualitative. It is a phenomenological study exploring the phenomenon of how professional artists employed as teachers at a performing arts high school learn to become teachers without learning to do so by means of a teacher preparation program. Semi-structured interviews will be conducted using the questions below to guide the interview.

I will begin by asking you to tell me about yourself, including your work as an artist, your highest level of education, what led you to apply for a teaching position at a performing arts high school, and any prior experiences you may consider related to the position.

I will then use the following questions to prompt sharing of your experiences (including, but not limited to your thoughts, feelings, questions, successes, and challenges) related to learning to teach.

- (1) How long have you been working as a community expert at the school? Please indicate what year of teaching at the school you most recently entered.
- (2) What assumptions and/or beliefs did you or do you have about teaching and/or teaching at this school?
- (3) What has been different from what you expected?
- (4) Please describe your first teaching assignment at the school, including what you did individually or what the school provided you with in preparation for your first day(s) in the classroom.
- (5) Please describe any experiences (including, but not limited to your thoughts, feelings, questions, successes, and challenges) you remember during your first few days of your initial teaching assignment at this school.
- (6) Please describe any experiences (including, but not limited to your thoughts, feelings, questions, successes, and challenges) you remember during your first few months of your initial teaching assignment at this school.
- (7) Please describe any experiences (including, but not limited to your thoughts, feelings, questions, successes, and challenges) you remember during your first-year teaching at this school.
- (8) Please describe any experiences (including, but not limited to your thoughts, feelings, questions, successes, and challenges) you remember during your second year, if applicable, teaching at this school.
- (9) Please describe any experiences (including, but not limited to your thoughts, feelings, questions, successes, and challenges) you remember during your third year, if applicable, teaching at this school.

- (10) Please describe any experiences (including, but not limited to your thoughts, feelings, questions, successes, and challenges) you remember since your third year, if applicable, teaching assignment at this school.
- (11) What advice would you give to professional artists that are new to teaching or teaching at this school?
- (12) What do you believe most contributed to your learning to teach? Were there any “defining” moments?
- (13) What contexts or situations have typically influenced or affected your experiences of learning to teach?
- (14) Is there anything you feel you need to further develop as a high school teacher in general or as a teacher in the performing arts?
- (15) Did and do you receive feedback from your supervisor(s)? If yes, how often?
- (16) What type of feedback do you receive from your supervisor(s)? What do you do with the feedback from your supervisor(s)?
- (17) Is there anything else you would like to share about learning to teach in general or learning to teach at this specific school?

Appendix D: Institutional Review Board (IRB) Approval



All for the Common Good™



Date: September 14, 2017

To: Callie Jacobs

From: Sarah Muenster-Blakley, Institutional Review Board

Project Title: [1108513-1] Understanding How Professional Artists Learn to Become Teachers: A Phenomenological Study of Artists as Teachers at a Performing Arts High School

Reference: New Project

Action: Project Approved

Approval Date: September 14, 2017

Expiration: September 13, 2018

Dear Callie:

I have read your protocol and approved your project as reflected in the application that you submitted. Please note that all research conducted in connection with this project title must be done in accordance with this approved submission.

Please remember that informed consent is a process beginning with a description of the project and assurance that the project is understood by the participants and their signing of the approved consent form. The informed consent process must continue throughout the project via a dialogue between you and your research participants. Federal law requires that each person participating in this study receive a copy of the consent form. All research records relating to participant consent must be retained for a minimum of three years after completion of the project.

Amendments or changes to targeted participants, risk level, recruitment, research procedures, or the consent process as approved by the IRB must be reviewed and approved by the IRB prior to your making changes to your research study. No changes may be made without IRB approval except to eliminate apparent immediate hazards to the participant.

Any problems involving project participants or others must be reported to the IRB within one (1) business day of the principal investigator's knowledge of the problem. Any non-compliance or complaints relating to the project must be reported immediately.

Approval to work with human subjects in connection with this project will expire on **September 13, 2018**. This project requires continuing review on an annual basis. Documentation for continuing review must be received at least two weeks prior to the expiration date of **September 13, 2018**.

Please direct questions at any time to Sarah Muenster-Blakley at (651) 962-6035 or muen0526@stthomas.edu. I wish you success with your project!

Sincerely,

A handwritten signature in black ink that reads "Sarah Muenster-Blakley".

Sarah Muenster-Blakley, M.A.
Chair, Institutional Review Board